Board of Trade.

DEPARTMENT OF SCIENCE AND ART.

A

CATALOGUE

OF THE

MUSEUM OF ORNAMENTAL ART,

AT

MARLBOROUGH HOUSE, PALL MALL.

ARRANGED UNDER THE FOLLOWING GROUPS :—

1. Furniture, p. 7.
2. Glass, p. 13.
3. Metal Work, p. 21.
4. Pottery, p. 39.
5. Various, p. 61.
6. Woven Fabrics, p. 65.

WITH EXPLANATORY AND CRITICAL REMARKS AND APPENDICES.

Sixth Edition (*March* 1854).

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FOR HER MAJESTY'S STATIONERY OFFICE.

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NOTICE.

In addition to the permanent collections of the Museum, objects of Ornamental Art, the property of individuals, are received on loan and temporarily exhibited. Possessors of works deemed suitable for exhibition, and who may be willing to lend them for purposes of study and public instruction, are requested to communicate with the Secretaries of the Department, or with the Curator of the Museum.

BOARD OF TRADE,

DEPARTMENT OF SCIENCE AND ART.

Marlborough House, Pall Mall, London.

Office Hours, 10 to 4.

Joint Secretaries.—Henry Cole, Esq., C.B. ; Dr. Lyon Playfair, C.B.
Superintendent of Art.—R. Redgrave, Esq., R.A.
Registrar.—Norman MacLeod, Esq.

The occupation of Marlborough House, *by the gracious permission of Her Majesty* The Queen, *for the Offices, Museum, Lecture Room, &c., of the Department of Science and Art, is but temporary, until more suitable Premises are provided.*

To ensure the MUSEUM being kept as a *place of study*, and to provide a fund for renewing the examples and increasing their number, the following provisional regulations have been sanctioned by the Lords of the Committee of the Privy Council for Trade.

1. The Museum will be open: from November 1 to March 1, from 10 to 3; from March 1 to November 1, from 10 to 4, except the appointed vacations; and between August 1 and October 1, when the Committees of the local Schools in connexion with the Department have the privilege of borrowing the articles, under certain rules.

2. On *Mondays* and *Tuesdays*, and during Easter and Christmas weeks, the Public are admitted free; but on these days examples cannot be removed from their cases for study.

3. On *Wednesdays*, *Thursdays*, and *Fridays*, Persons not Students are admitted on payment of 6*d.* each; and any single example, on payment of an additional 6*d.* or any number of examples in one portfolio, on payment of 1*s.* additional each person, may be removed and copied. Manufacturers and others, by payment of an annual subscription of 1*l.* 1*s.* may obtain a ticket, transferable to any member of their firm, or any person in their employ.

4. All registered students of the Department have free admittance daily, upon production of their fee-receipts, and have, in addition, the privilege of examining and copying any examples, without payment of any additional fee.

5. No person is allowed to have the use of any article except in the presence of an officer of the Department; and before handling any article he will be required to wash his hands.

6. Except the fees above-mentioned, no fee or gratuity is to be received by any officer of the establishment from any person.

7. Whilst every care is taken of articles lent to the Museum for exhibition, it is necessary to state that the Department, as in similar cases, the Exhibition of 1851, the Royal Academy, &c. cannot be responsible for loss or damage.

The Museum is closed on *Saturdays*, for cleaning, &c.

MUSEUM OF ORNAMENTAL ART.

INTRODUCTION.

This Collection was commenced by the Board of Trade during the year 1851, when the expenditure of a sum of £5,000 was authorized by the Treasury for the purchase of such examples of manufacture shown in the Exhibition as it would be desirable to preserve for purposes of study. (See Appendix A.) It has since been increased by further purchases, and by very liberal contributions, both permanent and temporary, from the collections of Her Majesty the Queen, and of many persons whose names are attached to the articles they have contributed.

The objects of the Museum are three-fold. Some specimens are included which, as the collection increases, are intended to illustrate the history of various manufactures, —some for extreme skill of manufacture or workmanship, whilst others are intended to present to the manufacturer and to the public choice examples of what science and art have accomplished in manufactures of all kinds, and this not so much with a view to the works being copied or imitated, as to show that perfection and beauty *in art* are not matters of caprice or dependent upon the fancy of the beholder, any more than perfection and beauty *in nature*.

Whenever such beauty has been attained by the artist, it has been by working in harmony with laws which may be deduced from observation or study of the works of nature. It is not possible for all to read and interpret those laws, and even those who have worked most in harmony with them have often perhaps been least able to state the principles that guided them. This is especially true of the works of a civilization so essentially different from our own as that of the East.

The following, however, are some of the general laws which those who have studied the subject have traced in the ornamentation of the works of the creation, whether animate or inanimate, as well as of those works of man, which, produced by reverent study of nature, have been recognized as beautiful in all ages.

GENERAL PRINCIPLES OF DECORATIVE ART.

The true office of *ornament* is the decoration of *the useful. Ornament*, therefore, ought always to be secondary to *utility*.

Ornament should arise out of, and be subservient to *construction*.

Ornament requires a specific adaptation to the *material* in which it is to be wrought, or to which it is to be applied; from this cause the ornament of one fabric or material is rarely suitable to another without proper adaptation.

The mere imitation of beautiful natural objects does not constitute true ornament; but rather the adaptation of their peculiar beauties of form or colour to decorative purposes controlled by the laws of art, and the necessities of manufacture.

The following are some of the principles which regulate the application of decorative art to various manufactures.

Principles of Decorative Art, particularly applicable to Metal Work, Pottery, and Plastic Forms generally.

1. The form should be most carefully adapted to use, being moreover studied for elegance and beauty of line, as well as for capacity, strength, mobility, &c.

2. In ornamenting the construction, care should be taken to preserve the general form, and to keep the decoration subservient to it, by low relief or otherwise; the ornament should be so arranged as to enhance, by its lines, the symmetry of the original form, and assist its constructive strength.

3. If arabesques, or figures in the round, are used, they should arise out of the ornamental and constructive forms, and not be merely applied.

4. It must ever be remembered that repose is required to give value to ornament, which in itself is secondary and not principal.

Principles of Decorative Art, particularly applicable to Garment Fabrics, such as Calicoes, Cambrics, Muslins, &c.

1. The ornament should be flat, without shadows, or the appearance of relief.

2. If flowers, foliage, or other natural objects form the motives of the ornament they should not be direct imitations of nature, but conventionalized in obedience to the above rule.

3. The ornament should cover the surface either by a diaper based on some regular geometrical figure, or growing out of itself by graceful flowing curves, any arrangement, (except in the case of borders,) which carries lines or pronounces figures in the direction of breadth is to be avoided, and the effect produced by the folding of the stuff should be carefully studied.

4. The size of the pattern should be regulated by the material for which the design is intended; small for close thick fabrics, such as ginghams,

&c., larger for fabrics of more open textures, such as muslins, bareges, &c., largely covering the ground on de-laines, and more dispersed in cotton or linen goods.

PRINCIPLES of DECORATIVE ART, particularly applicable to CARPETS.

1. The surface of a carpet serving as a ground to support all objects should be quiet and negative—without strong contrast of either form or colour.

2. The leading forms should be so composed as to distribute the pattern equally over the whole floor.

3. The decorative forms must be flat, without shadow or relief, whether derived from ornament, or direct from flowers or foliage.

4. In colour it is better that the general ground should be negative, low in tone, and inclining to the tertiary hues—the leading forms of the pattern being expressed by the darker secondaries—and the primary colour, or white, if used at all, should be only in small quantities, to enhance the tertiary hues, and to express the geometrical bases that rule the distribution of the forms.

5. The laws regulating the harmonies and contrasts of colour should be attended to.

PRINCIPLES of DECORATIVE ART, particularly applicable to PAPER HANGINGS, as distinct from Wall Decorations.

1. The decoration of paper-hangings bears the same relation to the objects in a room, that a background does to the objects in a picture.

2. It should not, therefore, be such as to invite attention to itself—but be subdued in effect, and without strong contrasts either of form, colour, or light and dark.

3. Nothing should be introduced which disturbs the sense of flatness.

4. All natural objects, therefore, when used as ornament for these manufactures, should be rendered conventionally—flat—and in simple tints.

5. While the decorative details should be arranged on symmetrical bases, these should be so resolved into the minor forms as not to be intrusively prominent.

6. Colour should be broken over the whole surface so as to give a general negative hue—rather than masses of positive colour. [See also Appendix].

The public, are requested not to look merely at the articles in the Museum as objects of "vertû" or curiosity, but to examine their beauties or defects with reference to general principles.

A CATALOGUE

OF

THE OBJECTS IN THE MUSEUM,

THE PROPERTY OF THE DEPARTMENT.

☞ *The Museum is intended to contain not only works selected as fine examples of design or art workmanship, but others chosen with a view to an historical series of manufactures.*

N. B.—From the rapid increase of the collection, there are many specimen the property of the Department, not yet entered in the catalogue, and which at present have neither numbers nor descriptive labels, but it has been thought better to place all such current acquisitions at once before the public, rather than to withhold them for the sake of securing an apparently complete catalogue There are likewise numerous articles lent by individuals for a limited time; of these also no account is taken in the catalogue, such objects being frequently removed and replaced by other specimens. Printed descriptive labels are, however, appended to all objects contributed on loan, or presented to the Museum and not yet catalogued.

DIVISION I.—FURNITURE AND UPHOLSTERY, WOOD CARVINGS, PAPIER MACHÉ AND JAPANNED WARES.

Furniture.

(All Works classed under this heading are referred to by the letter "F" before the numbers.)

F 1, F 2, F 3, F 4, F 5, F 6, F 7, F 8, F 9.—NINE LACQUERED BOXES.

Presented by Her Majesty the QUEEN. 1852.

These Boxes were manufactured at Lahore, and were presented to the Queen by the East India Company. Her Majesty has been graciously pleased to give them to the Museum.

Observations.—They are remarkable for sobriety and fulness in the ornament—for elegant distribution of the masses—for due regard to the constructive arrangement of the ornament—and are particularly valuable to manufacturers of Japan and lacquer works for their illustration of correct principles.

Mr. Redgrave in his "Report on Design" observes:—

"The simple lacquered work of India may afford an example for the ornamentation of papier maché. The purely ornamental treatment of the forms and their elegant flowing lines, with the agreeable manner in which both gold and colour are dispersed over the surface, is a lesson of richness without gaudiness worthy of the attention of the manufacturers of papier maché: and when it is remembered that this ware is of the commonest and cheapest character, it serves to show that vulgar forms and bad ornament are not necessarily connected with cheap manufacture."

Furniture &c.

F 10, F 11, F 12, F 13.—FOUR CIRCULAR LACQUERED BOXES.

Manufactured at Sindh.

Purchased for—F 10, 16*s.* 6*d.* F 11, 16*s.* 6*d.* F 12, 11*s.* F 13, 11*s.* at public sale. 1852.

F 14.—LACQUERED CANE OR STICK OF STATE.

Purchased for £2 4*s.* at public sale. 1852.

F 15.—MUSICAL PIPE.

Purchased at 5*s.* from the Exhibition of 1851.

Observations.—This article is interesting, as exhibiting by the elegant design, although rude execution of the ornament, how much of art feeling must have existed in the humble workman who made it. The way in which the ornament expands gradually, as the diameter of the pipe increases, and the artistic arrangement of the small border, at the top and bottom, are well worthy of remark.

F 16.—WRITING-BOX AND STAND, IN PAPIER MACHÉ.

Manufactured at Rohilcund.

Purchased for £3, at public sale. 1852.

F 17.—JEWEL BOX, IN CARVED SANDAL WOOD.

Manufactured at Mangalore.

Purchased for £30, at public sale. 1852.

Observations.—In this example the ornaments, although rich, and covering the whole of the surface, are strictly subordinate to the constructive forms, and do not interrupt the leading lines. The adaptation of the ornament to the various mouldings and flat surfaces, is admirably and fancifully felt. This box is a perfect study for the correctness of principle exhibited in all its parts. It is highly elaborate, yet quiet and simple.

F 18.—WORK BOX, IN CARVED SANDAL WOOD.

Purchased for £1 18*s.* at public sale. 1852.

F 19.—WRITING BOX, CARVED EBONY.

Manufactured at Rohilcund.

Purchased for £2 10*s.* at public sale. 1852.

F 20.—PAPER RACK, SANDAL WOOD INLAID.

Purchased for £3 10*s.* at public sale. 1852.

Observation.—Example of mosaic, formed of silver, ivory, and ebony.

F 21, F 22, F 23.—CARD CASE, EGG CUP, AND FAN, IN CARVED SANDAL WOOD.

Purchased for £1 18*s.* at public sale. 1852.

Observation.—In F 21 the distribution of the ornament presents a flat treatment, so as not to interfere with the use. In all these articles the ornament is made subordinate to the general form.

F 24.—CARVED CABINET.

Executed by A. Barbetti, Sienna, for the Exhibition of 1851.
Purchased at £400.

Observations.—The upper part of this piece of furniture is somewhat heavy, and the figures in the lower part are badly carved; notwithstanding these defects, however,this was one of the finest works of its style and class in the Exhibition. Its general design, the ornamental arrangement of the several parts, together with the extreme beauty and refinement displayed in the details, combined with the skilful execution of the ornament (a good specimen of revived cinquecento arabesque) render it a desirable object of study. The subordination of the ornament to the constructive forms is especially commendable.

F 25.—GOTHIC BOOKCASE, OR CABINET.

Manufactured by J. G. Crace, 14, Wigmore Street, Cavendish Square, London, and exhibited in the Exhibition of 1851.
Material.—Oak and Brass.
Purchased at £154.

Peculiarities of Manufacture.—"This Cabinet is in carved oak. The side "compartments are panelled and carved in rich tracery. The centres are "filled with open brass-work, to admit a view of the objects placed within. "These compartments are divided by carved and moulded mullions; "and surmounted by a foliated crest, interspersed with shields bearing "monograms and devices. In this piece of furniture the construction is "made the element of the design, and the carving is worked from the "surface."—Signed *J. Crace.*

Observations.—Remarkable as a piece of furniture in which the construction has been carefully considered, and the decoration confined to the enrichment of the necessary spaces and framing, in the true style of the old work, where all ornament was strictly subordinate to the construction; and the locks, hinges, and other metal furniture were made ornamental portions of the whole design.

F 26, F 27.—TWO SPECIMENS OF "PARQUETAGE," OR INLAID WOOD FLOORING,

Manufactured by Marcellin, 40, Rue Basse-du-Rempart, Paris.
Purchased at £1 1*s.* 9*d.* each. 1852.

F 28.—SPECIMENS OF FRENCH "PARQUETAGE."

Purchased by the School of Design in 1845.

Observation.—In some of these examples the mosaic is so arranged as to give the impression of light and shadow, which is objectionable.

F 29.—JAPANESE TRAY, PAPIER MACHÉ.

Purchased of Hewett & Co. 18, Fenchurch Street, at 5*s.* 1852.

F 30.—JAPAN TEA CADDY, PAPIER MACHÉ.

Purchased of HEWETT & Co. 18, Fenchurch Street, at £1 10*s*. 1852.

Observations.—Modern Oriental manufacture, after the old patterns.

F 31.—JAPAN TRAY, PAPIER MACHÉ.

Purchased of HEWETT & Co. 18, Fenchurch Street, at 5*s*. 1852.

F 32.—TEA CADDY, PAPIER MACHÉ.

Manufactured by JENNENS & BETTRIDGE, Halkin Street West, Belgrave Square, and presented by them to the Museum. 1852.

Observation.—English manufacture somewhat after the Oriental principle.

F 33.—PANEL, IN PAPIER MACHÉ.

Manufactured by JENNENS & BETTRIDGE, Halkin Street West, Belgrave Square, and presented by them to the Museum. 1852.

Observation.—Example of the successful repetition of Japan work in England.

F 34.—CARVED BOX.

Purchased of Mr. JOHN WEBB, at £1 10*s*. 1852.

F 35, F 36, F 37.—THREE CARVED OAK PANELS,—FLEMISH RENAISSANCE.

Purchased of Mr. JOHN WEBB, at £5 each. 1852.

F 38.—SMALL PIERCED PANEL, FLEMISH OR GERMAN.

Purchased of Mr. JOHN WEBB, at £3. 1852.

F 39.—ARABESQUE PANEL IN CARVED OAK.

Purchased of Mr. JOHN WEBB, at £1 10*s*. 1852.

F 40.—RENAISSANCE PANEL.

Purchased of Mr. JOHN WEBB, at £1. 1852.

Observation.—Purchased as excellent specimens of executive carving in wood, and for their value as examples of ornament.

F 41.—OLD VENETIAN FRAME, CARVED AND GILT.

Purchased of Mr. JOHN WEBB, at £4. 1852.

F 42.—RED SOOCHOW LACQUERED BOX.

Purchased of Messrs. HEWETT & Co., at £2. 1852.

F 43, F 44.—TWO TRAYS OR BOXES, IN DARK RED, CARVED LACQUER.

Purchased of Messrs. HEWETT & Co. at £1. each. 1852.

F 45.—JAPANESE WRITING DESK.

Purchased of Messrs. HEWETT & Co. at £3. 1852.

F 46.—JAPANESE TRAY.

Purchased of Messrs. HEWETT & Co. at 15*s*. 1852.

F 47.—LACQUERED WORK TABLE WITH IVORY FITTINGS.

Purchased of Messrs. HEWETT & Co. at £12. 1852.

Observation.—Purchased as a specimen of modern Chinese workmanship.

F 48.—CHAIR IN PAPIER MACHÉ.

Purchased of Messrs. JENNENS & BETTRIDGE, at £2 10*s*. 1853.

F 49.—WORK BOX, PAPIER MACHÉ, INLAID WITH MOTHER-OF-PEARL.

Purchased of Messrs. JENNENS & BETTRIDGE, at £3. 1853.

Observations.—F 48, F 49, selected as English specimens of japanned ware of good workmanship; decorated on just principles and with greater simplicity than is generally the case in this manufacture.

F 50.—ANTIQUE CARVED OAK BOX.

Purchased of Mr. HOGDSON, Ramsgate, at £2. 1852.

F 51.—JAPAN TRAY.

Purchased at 4*s*. 6*d*. 1853.

DIVISION II.—GLASS.

(All Works classed under "Glass" are indicated by the letter "G" before the number referred to.)

G 1, G 2.—TWO ENAMELLED GLASS VASES.

Manufactured in France.

Purchased by the School of Design in 1845.

Observations.—Specimens of French Art workmanship, but not examples for imitation in the design.

G 3.—COMPARTMENT OF PAINTED GLASS.

Subject.—The Virgin and Infant Saviour, with a Chorus of Angels. Designed and painted by Béranger in 1843, and executed at the Royal Manufactory at Sèvres in 1844.

Purchased by the School of Design in 1845.

Observations.—See the remarks appended to G 6.

This Glass is a specimen of rare excellence and skilful execution. It is pictorially composed, with great artistic knowledge, is well drawn, the expression appropriate and well considered; with much sweetness and beauty in the heads. The composition of colour and of light and shadow is broad and harmonious, and its execution of the most finished character, as a picture; but, considered as a specimen of window-glass painting, and judged of by that standard, it is erroneous in principle, as having entirely a pictorial treatment instead of an ornamental one. When conformity to historical styles is not sought for glass painting would seem to require flat tints of colour, without shadow, which appear to be out of place in that which is intended to transmit light through it; yet here we see not only shadow on the flesh and draperies to express form, but whole figures are darkened into masses of shadow, in conformity with the laws of pictorial composition; while on the same principle, some of the draperies are purposely rendered semi-opaque: the forms are stippled into roundness like a miniature, and the light, instead of being directly transmitted, is obtained from one side. The details are merely imitative, without any attempt to conform the treatment to the utility of the material. The picture—for so it must be called—is surrounded by a border of ornament, tainted by the same false principles. It not only is semi-opaque, and imitates relief by light and shade, but represents metal; being an imitation of a scroll-ornament chased in silver, and parcel gilt.

The window from Nuremberg (G 5 and 6), less purely pictorial, contains, however, many of the same false principles. The figures are skilfully painted imitations of pictures of the age of Lucas Cranach, affecting, moreover, the impossible actions and contorted forms of that period; the ornament represents architectural stone carving in light and shadow and relief; and a stone canopy which could not stand without support; while the laws of harmony of colour suited to the decoration of glass have not been observed. The false principles of decorative art on which these works have been designed, require to be noticed on account of the skilful execution and other high merits which they undoubtedly possess.

Glass.

G 4.—SPECIMEN OF STAINED GLASS, EXECUTED AT MUNICH IN GERMANY. 1840.

G 5, G 6.—TWO COMPARTMENTS OF STAINED GLASS, EXECUTED AT NUREMBERG.

Purchased by the School of Design in 1845.
Observations.—

"As is the case with all other manufactures and fabrics, so it is with painted glass: the question of utility, rightly considered, will lead us to some knowledge of what is most suitable in its treatment as a decoration. Glass was introduced into the numerous windows of Gothic architecture to temper the glare of light, and to serve in a manner as a blind, by preventing the direct entrance of the sun's rays, and also to shed that solemn religious light which so well accords with the sacred mysteries of religious worship. The mosaic glass of the early artists of the 12th and 13th centuries was most admirably adapted for this purpose: being composed of many small pieces of full and pure tints, with little white glass, the rays of the sun were broken and dispersed, the light lowered in brilliancy, and the whole effect was homogeneous, rich, and solemn, sufficient light being still permitted to enter for the performance of the religious services of the church. Even compositions of figures were subject to the principle that regulated the whole: the figures were small, so that the colour of their draperies and accessories might be broken up into many pieces to the same equal distribution as in the ornamental parts of the window. It would seem, indeed, that the painter did not intend to simulate a picture, but rather to symbolize a sacred text or thought, and the figures, therefore, were not so much pictorially arranged, as composed with extreme monumental simplicity; thus they not only partook of the general effect of the window, but the attention of the spectator, impressed with the solemn yet beautiful light, was, at the same time, filled with the holy thought conveyed by the subject, without being distracted by too great an individuality of parts. The representation of shadow, strictly speaking, was not admissible, the composition consisting only of flat forms of the greatest simplicity. For this, even, there would seem to be just reasons: the light being transmitted through the glass to the spectator within, shadow would appear to be anomalous and out of place, since the illumination in such a case emanates from the figures themselves; moreover the simplicity of the shadowless forms was better suited to impress the eye from the distance at which such works must necessarily be viewed. Such would seem to be some of the principles which ought to regulate, and which in the best times did regulate, the design for painted glass. An entirely different view of the art has however sprung up with its revival, and has obtained many advocates, especially on the continent. It has been felt how greatly art has advanced in the hands of the historical painter since the time spoken of: that the principles of composition, of foreshortening, of perspective, of light and dark, and of the arrangement of colour, then quite unknown, have been discovered and developed; that drawing, then in its infancy and unaided by knowledge, has now arrived at maturity; and that science has given us power over the materials which they possessed not, and enabled us to conquer difficulties which they considered insuperable; and it is asked why the painter on glass should not avail himself of all these advantages, to perfect his art, and render it as pictorial as the works of his brethren. By artists who entertain these views, the surface of the window is treated almost as a canvass would be: the forms of the figures are large, even as the size of life: the draperies are massive, and the heads painted with great imitative skill and completeness. Clair-obscure and perspective are studied, and foreshortening and pictorial attitudes in the figures supply the place of the monumental and statuesque delineations of the earlier artists; in fact, everything is done to treat the window as a picture.

"To the advocates of this style it may be objected, that a picture is specially intended to address itself to the mind and imagination only, while painted glass has a reference to use also; and that, apart from this consideration, each and every art has its own mode of rendering nature—not necessarily implying *deceptive* or complete imitation; thus, for instance, the art of the sculptor is a generalized imitation of form, and even the painter of high art does not desire

to make his picture deceptively imitative, but listens with impatience to the remarks of the ignorant, who are apt to praise his work for this quality above others proper to it which they do not understand. An outline of Flaxman's fills the mind with a perfect sense of beauty and with the fulness of a poetical idea; surely, then, the flat and simple treatment of subjects in glass-painting, if such treatment is requisite for its utility and most in consonance with its other qualities, may be found sufficient to give as complete an expression to the pictorial rendering of a scripture truth as the material and situation of such works require." —REDGRAVE, *on Design.*

G 7.—MILK EWER.

Purchased at 6*s.* 6*d.* 1852.

G 8.—WINE GLASS.

Purchased at 4*s.* 6*d.* 1852.

G 9.—FLOWER VASE.

Purchased at £1 1*s.* of JOHN MORTLOCK, 250, Oxford Street. 1852.

Observations.—Examples of treatment of Glass vessels on correct principles. The natural form of the vessel is preserved, as it has been produced by the operations of blowing.

G 10.—A PRESSED AND CUT CHAMPAGNE GLASS.

Purchased of J. SHARPUS & Co. at 2*s.* 1853.

G 11.—ENGRAVED GLASS AND COVER.

Purchased of Mr. CHAFFERS, at 6*s.* 1852.

G 12.—GERMAN GLASS BOTTLE, ENAMELLED.

Purchased of Mr. CHAFFERS at 3*s.* 1852.

G 13.—PAINTING ON GLASS (CHINESE).

Purchased of Messrs. HEWETT & Co. at £1 10*s.* 1852.

G 14.— ENAMELLED GLASS BOTTLE, DUTCH.

Purchased of Mr. BROWN, at 10*s.* 1852.

G 15.—ENGLISH GLASS JUG OF THE XVIII. CENTURY.

Purchased of Mr. BROWN, at 7*s.* 6*d.* 1852.

Observation.—G 10 to G 15, purchased as specimens of manufacture.

G 16.—ENGRAVED BOHEMIAN GLASS GOBLET AND COVER.

Purchased of Mr. HALE, Ramsgate, at £10. 1852.

Observation.—A specimen of early German engraving on glass. The town represented is Breslau.

G 17.—VENETIAN GLASS CUP AND STAND.

Purchased of Miss CLARKE, at £7 7*s.* 1852.

G 18.—AN ANTIQUE GLASS VASE IN THE SHAPE OF AN AMPHORA.

Purchased at the sale of CONTE DI MILANO'S collection, at £8 8*s.* 1853.

Glass.

G 19.—VENETIAN GLASS FLOWER VASE.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 20.—VENETIAN GLASS FLOWER VASE.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 21.—VENETIAN GLASS FLOWER VASE.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 22.—VENETIAN GLASS FLOWER VASE.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 23.—VENETIAN GLASS FLOWER VASE.
Purchased at the sale of CONTE DI MILANO's collection. 1853.
Observation.—G 19 to G 23, five pieces, were purchased at £6 10*s.*

G 24.—OLD VENETIAN OPAL GLASS.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 25.—OLD VENETIAN WINE GLASS.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 26.—OLD VENETIAN GLASS.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 27.—OLD VENETIAN GLASS.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 28.—OLD VENETIAN GLASS.
Purchased at the sale of CONTE DI MILANO's collection. 1853.
Observation.—G 24 to G 28, five pieces, purchased at £5 10*s.*

G 29.—OLD VENETIAN GLASS.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 30.—OLD VENETIAN GLASS.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 31.—OLD VENETIAN GLASS.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 32.—OLD VENETIAN GLASS.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 33.—OLD VENETIAN GLASS.
Purchased at the sale of CONTE DI MILANO's collection. 1853.
Observation.—G 29 to G 33, five pieces, purchased at £4 18*s.*

G 34.—OLD VENETIAN GLASS BOWL.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 35.—OLD VENETIAN GLASS PAIL.
Purchased at the sale of CONTE DI MILANO's collection. 1853.

G 36.—OLD VENETIAN GLASS "SEAU."

Purchased at the sale of CONTE DI MILANO'S collection. 1853.
Observation.—G 34 to G 36, three pieces, purchased at £5 2*s.* 6*d.*

G 37.—VENETIAN GLASS.

Purchased of Mr. HEIGHAM, at 5*s.* 1853.

G 38.—VENETIAN GLASS STOP BOTTLE.

Purchased of Mr. HEIGHAM, at 10*s.* 1853.

G 39.—VENETIAN GLASS GOBLET.

Purchased of Mr. HEIGHAM, at 5*s.* 1853.

G 40.—GERMAN ENAMELLED GLASS. Dated 1671.

Purchased of Mr. J. W. BROWN, at £2 12*s.* 6*d.* 1853.

G 41.—OLD GLASS CANDLESTICK.

Purchased of Mr. BROWN, at 3*s.* 1852.

G 42.—PURPLE GLASS CUP AND COVER, ENAMELLED.

Purchased of Mr. CHAFFERS, at 7*s.* 6*d.* 1853.

G 43.—OLD VENETIAN GLASS.

Purchased of Mr. CHAFFERS, at 15*s.* 1853.

G 44.—OLD VENETIAN GLASS.

Purchased of Mr. CHAFFERS, at 15*s.* 1853.

G 45.—OLD VENETIAN GLASS.

Purchased of Mr. CHAFFERS, at £1 10*s.* 1853.

G 46.—OLD VENETIAN GLASS.

Purchased of Mr. CHAFFERS, at 15*s.* 1853.

G 47.—OLD VENETIAN GLASS.

Purchased of Mr. CHAFFERS, at £1 10*s.* 1853.

G 48, G 49, G 50.—THREE YELLOW CHINESE GLASS VASES.

Purchased of Mr. CHAFFERS, at £2 2*s.* 1853.

G 51.—OLD VENETIAN GLASS.

Purchased of Messrs. JACOBS, at 15*s.* 1853.

G 52.—OLD VENETIAN GLASS.

Purchased of Messrs. JACOBS, at 12*s.* 1853.

G 53.—OLD VENETIAN GLASS.

Purchased of Mr. BRYANT, at £7 10*s.* 1853.

OBSERVATIONS ON SOME OF THE SPECIMENS OF METAL WORK, ENAMELS, &c.

By Professor Semper.

The comparison between the numbers M 1 and M 20 on the one hand, and number M 2 on the other, is interesting as a study of ornamental colouring. In M 1 we see how the blue and green enamel grounds stand crudely opposed to each other, without being united by a common parentage. Even the introduction of the ruby into the system of arrangement is hardly sufficient to render them more harmonious. Even in M 20 we observe some deficiency of harmony, but here it is less violent, the green and blue tints being broken and connected together by the neutral black, which has been interposed between the two tints. These and some similar works of Oriental art stand in direct opposition to the beautiful Tulwar or Sword, M 2, and such objects as M 11 and M 12, which belong to the same system of colouring and ornamentation. Here the various powerful and brilliant colours, although violent, are united by a common hue or tint, which is spread over the whole. Every colour is one shade of a general scale, to which all the others belong, passing from the green through the white to the red, which last, in its special hue, is thus made the dominant colour of the whole system. The ground is formed, not by white, but by a neutral jade colour, which is very pale, but always greenish. On the scabbard it works in unity with the green leaves and the gold rims to contrast the ruby or rather the Oriental red (sang de bœuf) of the flowers, which last are here dominated by this coalition.

The same alliance between the green leaves and the jade coloured base, as complementary to the red, is more fully exhibited on the lower part of the hilt of the sword, where the ground is of a somewhat darker greenish tint.

On the middle compartment of the hilt, however, the same jade coloured ground takes another hue, and enters into an alliance with the ruby against the green, making thereby the ruby the dominant colour.

Thus we observe on this beautiful specimen of Oriental art, variety and contrast most happily combined with harmony and repose, which result has been obtained, first, by a common key, upon which the whole tone of the system of colours has been tempered, and, secondly, by the system of subordination, which has been carried throughout.

The first quality, harmony, obtained by a common tone of the colours which enter into the system, is one of the great mysteries of beauty which unerringly prevail in nature and such works of men as are simple expressions of natural artistic feelings.

Such works are generally tinged by the natural hues of the materials employed, which hues form the bases and connecting links between the bright colours which often enter into the composition of their ornamentation. This may be seen in the straw and rush carpets of the Oriental, American, and African tribes; in the embroideries upon leather and wood-bark by the Canadian; in the raw-silk and cotton tissues of the Chinese; in the ornaments made with tinged rice; in coloured gutta-percha ornaments; in the terra cotta vases of the Greek, and in the jade vases of the Chinese and Indians.

Specimens of this kind are extremely interesting for the study of colouring, and are very often at the same time good examples of ornamental art also. Metal Work.

The fine jade vases, M 102 and M 103, belong to this sort of ornamental industry, and are, with their inlaid stones, nearly related to the enamels in question, which seem to be quasi imitations of the natural materials which enter into the composition of these works.

The attainment of that great object of ornamental art, which consists in the due subordination of the ornamental parts to the chief impression, is not often to be found in works of early periods of art, and seldom prevails in Oriental art, which generally suffers from the absence of this principle; we see on them flowers and ornaments spread over the whole, like net-work. The above-mentioned sword forms, however, a beautiful exception, though the hierarchical principle in it seems to be neutralized by its double application.

Egyptian, and more especially Greek ornaments and implements, combine these two high qualities, and moreover excel the Oriental works in the elegance of their general forms and outlines; it will therefore be extremely useful to have a greater number of antique ornamented works for comparison with the Oriental, mediæval, and modern articles in the Museum.

The modern works in the Museum are chiefly specimens of the facility and skill of the present age in treating materials, but at the same time, some of them give evidence of danger to the true progress of art, which may arise from their study.

The sword, M 55, is very well executed, but the ornamental parts of the hilt are not adapted to the principal object, and in themselves a little clumsy. The hunting knife in the style of the 15th century, manufactured by Marrel Freres, is a fine specimen of execution in metal, but seems to fail in style and character.

The amourer's art is one of those which most require to be sustained by old examples; these nevertheless have been neglected by modern armourers, because their immediate application to modern arms is not so easy, nor has it been so much called for, as the imitation of old bracelets or broaches, or the copying of ecclesiastical candelabra.

The newly acquired additions to the Museum, included in the numbers M 123 to M 134, are interesting as illustrating the history of styles, while some of them are fine specimens of ornament.

Among them the iron knocker, M 125, deserves the first notice. It comes, probably, from Nuremberg or Augsburg, or some other town in Middle Germany, and dates from the end of the 15th century.

In Germany the Gothic style lost its simplicity and purity at the beginning of the 15th century, or even before that time; and its early decay was partly owing to the introduction of new processes and modes of execution, both in architecture and other works of practical art.

Among the innovations of this kind which most largely occasioned this change, were those of casting metal and producing the details of architecture and of ornamental art, by casting such as before this period were usually carved or cut in hard materials, or executed in chased, hammered, and forged metal.

Architecture and ornamental forms had obtained, under the influence of the old processes, a certain conventional style, which henceforward contradicted the new means of execution.

Under these circumstances, it would have been a fault instead of a merit if the sharp angular forms of the old style had been preserved by the artists and architects of the 15th century.

Peter Visscher's monument of St. Sebaldus is a very interesting evidence of this fact. It is indeed, as a Gothic monument, very impure in style, and contrasts strongly in this respect with the design, made by another

Metal Work

sculptor of the time, for the same monument, whose working drawings are known to us, having been published by Heideloff; but it would have been an error if Viet Stop's design had been adapted, suited as it is for wood carving, to be executed in cast-metal instead of that of Peter Visscher, which, although impure as a style, is admirably adapted for metal casting.

The revived classical style which was introduced at this time, was a happy solution of the contradiction, and had long before become necessary.

The iron knocker, M 125, is a small, but very interesting specimen of this period of transition.

2. The small Gothic key is, in some respects, the companion to the former work, as it shows iron forging combined with the purer forms of the Gothic style.

G. Semper.

DIVISION III.—METAL WORK.

ENAMELS ON METAL, JEWELLERY, &c.

(All Works classed under "Metal Work" are referred to by the letter "M" before the numbers.)

M 1.—DAGGER, WITH ENAMELLED SHEATH AND HANDLE.

Manufactured at Scinde.
Purchased at £20, from the Exhibition of 1851.
Observations.—The general form of this Sheath furnishes an illustration of the principle ever adopted by Eastern nations of always decorating their construction, and never constructing decoration. There is not a line upon this which could be omitted with advantage. We see how the position of the back edge of the knife within, is appropriately recognized externally by the band; while the ornaments on either side meet on a line over the cutting edge. The ornaments are correct in design, and the whole effect very birillant; but it suffers a little from the absence of ruby colour, which would have made it more harmonious.

M 2.—THULWAR OR SWORD, WITH ENAMELLED HILT AND SCABBARD.

Manufactured at Kotah, in Rajpootana.
Purchased at £52 10*s.*, from the Exhibition of 1851.
Observations.—A specimen of good design, excellent arrangement of form, and harmony of colour: we may here see an example of that happy art to which Eastern nations have arrived by centuries of refined study and experience of adapting the ornament to the form or space to be ornamented. The lines of the ornament on the enamelled surfaces are so introduced that they seem to suggest the general form, rather than to have been suggested by it.

M 3.—THULWAR OR SWORD, WITH ARMLET INLAID WITH GOLD.

Manufactured at Hyderabad.
Purchased at £10, from the Exhibition of 1851.
Observations.—Parts of the ornamentation very graceful, but there is a little want of scale between the border and the dolphins ornamenting the centre; this was in some measure less apparent when the scales on the fish, now partly effaced, were perfect. The two conditions under which this is now seen, furnish a good lesson of the use of detail in diminishing the prominence of one portion of ornament over another, when from accidental circumstances it may happen to be in excess.

M 4, M 5.—TWO SWORD HANDLES, INLAID WITH GOLD.

Manufactured at Touk.
Purchased for £6 5*s.*, and £4, at public sale. 1852.

Metal Work.

M 6.—JAVELIN OR SPEAR, ("LASCARREE") WITH LACQUERED SHAFT, AND GOLD INLAYED HEAD.

Manufactured at Lahore.
Purchased at £5, from the Exhibition of 1851.

M 7.—A SHIELD, OF BUFFALO HIDE, WITH ENAMELLED BOSSES.

Manufactured at Kotah, in Rajpootana.
Purchased at £20, from the Exhibition of 1851.
Observations.—The bosses on this Shield are beautiful in form and harmonious in colour; the value of the white in intensifying the colour of the crimson flowers is well felt. The gold ornament painted on the shield itself, though designed on correct principles, is out of scale with the bosses, and not quite in accordance with them.

M 8.—SHIELD AND FOUR PLATES OF ARMOUR, INLAID WITH GOLD.

Manufactured at Putteala.
Purchased at £48, from the Exhibition of 1851.
Observation.—The patterns well distributed, in true scale with the objects decorated, and elegant in composition.

M 9, M 10.—COAT OF MAIL, HELMET, AND PLUMES.

Manufactured at Lahore.
Purchased for £26 5*s.* at public sale. 1852.
Observation.—Purchased for their picturesque utility to the decorative painter.

M 11.—BRACELET, ("BUNGAREE") ENAMELLED, AND SET WITH DIAMONDS AND RUBIES.

Manufactured at Dholepore, in Rajpootana.
Purchased at £26, from the Exhibition of 1851.
Observations.—This Bracelet is rather violent in its contrasts of colour; but remarkable chiefly as showing that even in the setting of their jewels the Indian workmen never failed to carry out an idea. The rubies and diamonds are so combined in the setting as to represent flowers, buds, and leaves on the stalk, springing right and left from the rose in the centre. The enamelled birds and flowers on the inner surface are very beautiful, and of excellent workmanship.

M 12.—BRACELET, OR BUNGAREE, ENAMELLED, AND SET WITH DIAMONDS.

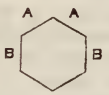
Manufactured at Dholepore, in Rajpootana.
Purchased at £18, from the Exhibition of 1851.
Observations.—The arrangement and setting of the diamonds very appropriate; and the blue just the colour which would best set off the brilliancy of the diamonds. In the enamelled pattern on the inside surface the red is rather in excess.

M 13.—BRACELET, SILVER-GILT AND ENAMELLED.

Manufactured at Kangra.
Purchased at £6 6*s.*, from the Exhibition of 1851.
Observations.—In this ornament, the blue, green, silver, and gold are well contrasted. The arrangement of the forms is good; and the position of the pendant drops, alternating with the lines of the ornament within the bands, so as to avoid any direct line running out of the subject, very judicious.

M 14.—ANKLET, SILVER-GILT AND ENAMELLED.

Manufactured at Kangra.
Purchased at £4 12*s.*, from the Exhibition of 1851.
Observations.—The ornaments on this Anklet are well adapted to the different surfaces, the ornament on A tending in its main lines to develope length on the surface; while the direction of the ornaments on the surfaces B B, is the best that could be employed for leading the eye onwards



from the edge; the bands encircling the anklet on either side are prettily ornamented with lines calculated to aid the effect; whilst the ornament beyond leads the eye gradually into the portion of plain gold.

M 15.—GOLD NECKLACE (" DHALEE").

Manufactured at Tenasserim.
Purchased at £14, from the Exhibition of 1851.
Observations.—The way in which the forms are here massed, gradually diminishing in bulk from the inner ring to the extremities, is worthy of notice; the variety of line produced by the position of the several forms, the judicious amount of relief in each, with the elegance of the forms themselves, render this Necklace a valuable object for study.

M 16.—GOLD NECKLACE.

Manufactured at Calicut.
Purchased at £30, from the Exhibition of 1851.
Observations.—This Necklace is, perhaps, less perfect than the previous example; there is more repetition of the same forms, and it is therefore somewhat monotonous; it is formed on the opposite principle to the last, the lines radiating from the centre, and the forms getting larger towards the margin; but this is judiciously corrected by the pattern being more open towards the extremities.

M 17.—GOLD NECKLACE, DIAMOND CUT.

Manufactured at Calcutta.
Purchased at £4, from the Exhibition of 1851.

Metal Work.

M 18.—CUP, COVER, AND PLATE, SILVER GILT.

Manufactured at Hyderabad.
Purchased at £10, from the Exhibition of 1851.
Observations.—The ornamentation of these objects is remarkable from the means by which the general effect is produced, namely, the repetition of very simple elemenary forms.

M 19.—CUP AND COVER, SILVER, ENAMELLED.

Manufactured at Lahore.
Purchased at £7, from the Exhibition of 1851.
Observations.—This small Cup furnishes a valuable illustration of the principles of ornamentation. Each line is exactly what it should be, to give value to the surface on which it is placed, and to assist in the development of the form; the ornament at A adapts itself to the spreading form of the lip of the cup; the main portion of the neck is defined by the ornament B: the lines of the ornament at D are well adapted for leading the eye down the swell of the cup, in its turn agreeably decorated by the ornament G, the lines of the ornament helping to carry the eye round it horizontally: how perfect, again, are the proportions to it of the narrow bands F F, while the eye is led downward by the ornament H, to the judiciously arranged ornament at the foot, K: the lid of the cup is also equally well studied. The execution of this work, unfortunately, is rather coarse, and the colours are ill balanced; it would otherwise have been a most excellent work.

M 20.—DRINKING CUP, SILVER-GILT AND ENAMELLED.

Manufactured at Kangra.
Purchased at £4 4*s*., from the Exhibition of 1851.
Observations.—In this example the general effect might, perhaps, have been improved by the addition of purple enamel to balance the green, which is in excess.

M 21.—ROSEWATER BOTTLE, ENAMELLED.

Manufactured at Dholepore, in Rajpootana.
Purchased at £10, from the Exhibition of 1851.
Observations.—The general form of this Bottle is graceful and suggestive; we have a root, a bulb, a stalk, and a flower conventionalized, sufficiently near to suggest an image to the mind, yet in no way attempting to imitate nature. The ornaments are well adapted to the forms decorated; and the blue, purple, green, and gold, harmoniously combined.

M 22.—SPICE BOX, ENAMELLED.

Manufactured at Dholepore, in Rajpootana.
Purchased at £31, from the Exhibition of 1851.
Observations.—This Box is worthy of study, from the simple yet agreeable arrangement of the several parts, each most appropriate to its office. Although the workmanship is less perfect than it might be, yet true art-feeling pervades the whole.

M 23.—PAUN AND SUPARREE, OR BEETUL LEAF AND BEETUL NUT BOX, IN SILVER, PARTLY GILT. Metal Work.

Manufactured at Ulwar, in Rajpootana.
Purchased at £6 10*s.* from the Exhibition of 1851.
Observations.—The general form of this Box is rather a conceit, a very unusual treatment in Oriental works; but it is remarkable for the elegance of the pierced work, and due subordination of the several ornaments to each other; it is, however, in several parts, tinged with European taste.

M 24.—BOX IN SILVER OPEN WORK.

Manufactured at Mirzapore.
Purchased at £4 10*s.*, from the Exhibition of 1851.

M 25, M 26, M 27, M 28, M 29.—FIVE HOOKAH BOTTOMS.

Purchased at £2 10*s.* each, from the Exhibition of 1851.

M 30, M 31, M 32, M 33, M 34.—FIVE HOOKAH BOTTOMS, SMALLER.

Purchased at £1 each, from the Exhibition of 1851.

M 35, M 36.—WATER BOTTLE AND BASIN.

Purchased at £4, from the Exhibition of 1851.

M 37.—WATER BOTTLE.

Purchased at £2, from the Exhibition of 1851.

M 38.—CUP.

Purchased at £1, from the Exhibition of 1851.

M 39.—PLATE.

Purchased at 15*s.* from the Exhibition of 1851.

M 40.—SPITTOON.

Purchased at £1 10*s.* from the Exhibition of 1851.

M 41.—SPITTOON.

Purchased at £1, from the Exhibition of 1851.

M 42.—CUP AND COVER.

Purchased at £1, from the Exhibition of 1851.

M 43.—SMALL BOX.

Purchased at 10*s.* from the Exhibition of 1851.

M 44.—PEWTER CUP.

Manufactured at Hyderabad.
Purchased at 15*s.* from the Exhibition of 1851.
Observations.—This collection is remarkable for general grace of outline; the happy scale of ornaments decorating the surfaces; the appropriateness of each particular ornament to the position it occupies; and, lastly, for the beauty of the ornaments themselves. In M 25 we see the way in which the eye is led into the plain black surface, by the open ornament on the upper and lower portion of the bell; and, immediately above it, how the small flower running to the left corrects the effect of the ornament above it running in the opposite direction.

M 45.—CASKET.

Manufactured by GUEYTON, 11, Rue Chapon, Paris.
Material.—Oxydized Silver.
Purchased at £36, from the Exhibition of 1851.

M 46.—CASKET.

Manufactured by GUEYTON, 11, Rue Chapon, Paris.
Material.—Oxydized Silver, set with Jewels.
Purchased at £36, from the Exhibition of 1851.
Observations.—A good example of surface treatment.

M 47.—CASKET, WITH BAS RELIEF OF THE SEASONS ON THE LID.

Manufactured by RUDOLPHI, 3, Rue Tronchet, Paris.
Material.—Oxydized Silver.
Purchased at £28, from the Exhibition of 1851.
Observations.—An illustration of *repoussé* work and a good specimen of chasing: the variety and judicious arrangement of the ornament on the surface, and its subordination to the construction deserve notice. The arrangement of the feet is objectionable.

M 48.—CASKET.

Manufactured by RUDOLPHI, 3, Rue Tronchet, Paris.
Material.—Silver, parcel-gilt.
Purchased at £10, from the Exhibition of 1851.
Observations.—Purchased as a good specimen of chasing. The form not commendable.

M 49.—CUP, WITH LIGHT METAL STAND.

Manufactured by RUDOLPHI, 3, Rue Tronchet, Paris.
Material.—Agate, Crystal, and Gold.
Purchased at £60, from the Exhibition of 1851.
Observations.—Remarkable for the proper use of the metal, illustrated in its lightness; for the appropriate introduction of the bulb of crystal, and the enamelling.

M 50.—HUNTING KNIFE, REPRESENTING THE LEGEND OF ST. HUBERT.

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.
Material.—Silver and Bronze, parcel-gilt.
Purchased at £200, from the Exhibition of 1851.
Peculiarities of Manufacture.—"This magnificent Knife is composed " from the legend of St. Hubert. The figure, in 'ronde bosse,' surrounded " by the hounds, forms the handle. The mouth of the sheath is orna- " mented with a large bas-relief, representing the moment when the hunt " is interrupted by the vision of St. Hubert, that is, the apparition of the " cross on the stag's head. The rich ornamentation and figures were " first composed and modelled in wax, then sculptured in plaster, and " finally moulded in metal and chiseled. The blade is of the finest steel, " forged with steel hammers, and the moulding creased or hollowed by " the hand with a graver. This knife is the original."—(Signed) *Marrel Frères.*

"The Jury would further mention a very beautiful silver Hunting Knife, the hilt of which represents St. Hubert standing within a niche: the cross is ornamented with a fox at bay, defending itself against several dogs: upon the chape of the sheath is a handsome bas-relief, representing the conversion of St. Hubert; and lower down is a hunting trophy. The execution of this Hunting Knife leaves nothing to be desired."—*Jurors' Report on the 23d Class of the Exhibition of* 1851.

Observations.—Remarkable for the fine art workmanship throughout; the arrangement of the form, duly considered with regard to utility; knowledge and feeling in the modelling; good chasing, and a general poetical feeling well worthy of study.

M 51.—"VENETIAN" VASE.

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.

Materials.—Silver Gilt and Blue Enamel.

Purchased at £100, from the Exhibition of 1851.

Peculiarities of Manufacture.—"The body of this Vase is embossed by "hand; the arabesques creased or hollowed by the graver, and then filled "with enamel, and vitrified in a moufle or furnace, used for the purpose. "The figures in round bosse, and bas-reliefs, are moulded from models "prepared in wax; they are then chiselled, and afterwards fixed in the "different compartments prepared to receive them. The stones are "grenats. This vase is the original."—(Signed) *Marrel Frères.*

Observations.—Good general form, and execution.

M 52.—SILVER CUP. *Renaissance Style.*

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.

Materials.—Silver, parcel-gilt, with rubies, emeralds, grenats, and turquoises.

Purchased at £72, from the Exhibition of 1851.

Peculiarities of Manufacture.—"The body of this cup was embossed "on a lathe. The cover is ornamented with small figures, playing with "musical instruments. These figures, as well as the medallions, were "moulded in silver from wax models, and then soldered into the respec- "tive compartments prepared to receive them. They were afterwards "chiselled and finished. The ornamentation is embossed and chased by "hand."—(Signed) *Marrel Frères.*

Observation.—Selected for fine art workmanship; also as an illustration of *repoussé* work.

M 53.—SNUFF BOX.

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.

Material.—Silver, parcel-gilt.

Purchased at £24, from the Exhibition of 1851.

Peculiarities of Manufacture.—"This elaborately ornamented Box "represents hunting and fishing, with their attributes. The principal "medallion is moulded in silver, from a model in wax, then soldered on "the lid of the box, and afterwards chiselled. The other medallions and "ornamentation are champs levé, with a graver, and chiselled."—(Signed) *Marrel Frères.*

Observations.—Selected for beauty of execution, the arrangement of the ornament and the judicious subordination of the relief of the various parts.

Metal Work.

M 54.—LAVABO, FOR ROSEWATER (ARABIAN).

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.
Material.—Copper, silvered.
Purchased at £16, from the Exhibition of 1851.
Peculiarities of Manufacture.—"This Ewer and Basin are embossed, or "formed on a model in wood, by the aid of a lathe. The ornamentation, "which is of very superior workmanship, is executed entirely by the hand, "with a chisel, after the manner of the Arabs."—(Signed) *Marrel Frères.*
Observations.—Although remarkable as an example of flat treatment of the surface in articles of utility, and of decoration subjected to the construction, it is inferior in carrying out this idea to many works of a similar kind to be found in the Indian collection; the merit it possesses in this way is due to its imitation of similar utensils in use in the East.

M 55.—SWORD.

Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.
Material.—Steel blade, and oxydized silver handle.
Purchased at £32, from the Exhibition of 1851.
Observations.—This is a copy of the sword presented to General Changarnier by the City of Paris, and the price is therefore independent of the first cost of the modelling, &c. The handle of this sword is very elegant in design and perfect in execution; it is worthy of remark how well the ornament, and the principal figure especially, are arranged, so as not to obstruct the hand in use. It should be observed, however, that the ornament is constructed rather than utility decorated.

M 56.—SEAL, CHASED.

Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.
Material.—Iron.
Purchased at £7, from the Exhibition of 1851.
Observation.—Selected for the perfection of the chasing, and the elegance of the inlaid ornament.

M 57.—BRACELET.

Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.
Material.—Oxydized silver, parcel-gilt.
Purchased at £13 10*s.* from the Exhibition of 1851.
Observation.—Remarkable for the excellent workmanship, and as a good specimen of parcel gilding.

M 58.—BRACELET.

Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.
Material.—Oxydized silver, with enamels.
Purchased at £18, from the Exhibition of 1851.

M 59.—INLAID DAGGER.

Purchased at £12, from the Exhibition of 1851.
Observations.—Remarkable for the treatment of the inlaying, as specimens of good execution, and of decoration subjected to the construction and use. The inlay of the ornament on the sheath of the dagger well drawn and executed.

M 60.—INLAID PERFUME BURNER.

Purchased at £4, from the Exhibition of 1851.

M 61.—INLAID CANE-HEAD.

Purchased at £1 10*s.*, from the Exhibition of 1851.

M 62.—INLAID BRACELET.

Purchased at £3, from the Exhibition of 1851.
Manufactured by J. Roucou, 21, Rue de Paris, Belville, Seine.

M 63.—SHIELD.

Manufactured by Lepage Moutier, 11, Rue Richelieu, Paris.
Designed and executed by Vechte.
Material.—Iron.
Purchased at £220, from the Exhibition of 1851.
Observations.—Selected as a remarkable specimen of *repoussé* work in iron.

M 64.—INLAID METAL INCENSE BURNER.

Purchased at £29 10*s.* from the Exhibition of 1851.

M 65.—INLAID METAL VASE.

Purchased at £21, from the Exhibition of 1851.

M 66.—INLAID METAL CUP.

Purchased at £3, from the Exhibition of 1851.
Manufactured by J. Falloïse, Liege.
Materials.—Iron, and silver.
Peculiarities of Manufacture.—"These articles are of wrought iron: "their forms, as well as the damascene ornaments with which they are "decorated, are in the *renaissance* style. This kind of damascene work is "new; it differs from that of the ancients in its solidity, and in offering "greater resources to artists in metals, being applicable to an infinite "variety of objects: the relief is stronger, and the effect more striking. "The examples selected must be looked upon only as studies, but we may "judge from them of the effect which might be obtained on a larger scale. "The following is the process used in this work. In the indentation made "with a graver a bevel is formed, greater or less according to the largeness "or detail of the ornament. The chisel, which is used with a hammer to "form the bevel, should be held inclining inwards from the leaf which "forms the ornament. The plain fillet should have a bevel on both sides. "In the leaves an indent is formed by pointing, into which the silver wire "is imbedded by means of a small hammer. This indent is formed with a "very fine steel point kept inclined, with which the ground of all the parts "to be filled with silver is pierced. When the ornaments are entirely "covered with silver wire, the surface is planed in order firmly to fix the "silver; it is then filed up, and afterwards finished with glass paper, the "silver projecting over the edges of the ornaments being cleaned off with "a chisel. To give greater effect to this kind of work, the fillets are made "broader, and the indents deeper. This work can be executed equally "well in gold, platinum, or brass."—*J. Falloïse.*
Observations.—Selected as specimens of good inlaid work in metal. The forms are graceful, and a fine illustration of the Saracenic element of the Renaissance.

M 67.—TAZZA AND EWER, IN ENAMEL, ON BLUE GROUND.

Purchased at £80, from the Exhibition of 1851.

Metal Work.

M 68.—LARGE EWER, IN ENAMEL, ON BLUE GROUND.

Purchased at £88.

Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.

Material.—Blue enamel, on copper.

Observations.—Selected as illustrations of a process and of an art of high character, little practised in England as connected with manufactures; also for the treatment of the enamels, the beauty of execution, and for the great delicacy of treatment of the light and shade.

M 69.—ENAMEL OF THE HEAD OF ST. MARK.

Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.

Material.—Enamel, on iron.

Purchased at £34, from the Exhibition of 1851.

Observation.—Selected as an example of the treatment of enamel, in a large manner, useful for decorative purposes.

M 70.—ORIENTAL AGATE CUP.

Manufactured by MOREL and Co. 7, New Burlington Street, London.

Materials.—Oriental Agate, pure Gold, standard Silver, and Pearls.

Purchased at £210, from the Exhibition of 1851.

Peculiarities of Manufacture.—"This work, which is in the style of the "16th century, represents in detail the most advanced stages to which the "various processes employed had attained at that period. The cup is "formed from a piece of Oriental Agate, cut expressly for the article. "The figures in full relief; the leaves and enamelled ornaments are all of "pure gold; the foot only is silver gilt. This work of art was made "entirely by hand; no part whatever having been cast. The time occu-"pied in making the setting, that is, the *repoussé* work, chasing, engraving, "and enamelling, was about 28 weeks of one person. The cutting and "hollowing the cup, about 30 days of one person."—(Signed) *Morel and Co.*

"The principal object of the Jury's approbation is the rich and handsome series of chalices and cups of various kinds, in precious materials, ornamented with enamels, exhibited by Messrs. Morel & Co. . . . All these figures are enamelled with superior taste."—*Jurors' Report on 23d Class of the Exhibition of* 1851.

Observations.—Very good in design, and beautiful in execution; the enamelling especially perfect; it is further remarkable as a specimen of repoussé work in round bosse; an art of which Mr. Morel claims to be the reviver.

M 71.—LARGE SILVER CHALICE.

Purchased at £45, from the Exhibition of 1851.

M 72.—CHALICE, WITH HEXAGONAL BASE.

Purchased at £30, from the Exhibition of 1851.

Manufactured by J. HARDMAN and Co. Great Charles Street, Birmingham, from designs by A. W. PUGIN, Esq.

Material.—Silver, Parcel-gilt, and enamelled.

Peculiarities of Manufacture.—"These Chalices were made entirely by "hand: the bowls being beaten up from circles of sheet silver, the knops "and feet being also raised by hammering; the lower parts of the feet "were made in sections, and soldered together; the patterns upon them

" were then chased. Chalices in this style, during the mediæval period, Metal Work.
" were principally executed by the Florentines, whose works have been
" carefully studied, in order to produce this kind of metal work."—
(Signed) *Hardman and Co.*

M 73.—CHALICE, WITH HEXAGONAL BASE.

Manufactured by SKIDMORE and SONS, Coventry.
Material.—Silver enamelled, and parcel-gilt.
Purchased at £30, from the Exhibition of 1851.
Peculiarities of Manufacture.—" This Chalice was designed by the Manu-
" facturer, in imitation of the goldsmiths' work of the 15th century, and
" illustrates the beautiful decoration with champ lévé enamel and niello
" in use at that period. On the hexagonal base are subjects representing
" angels bearing the symbols of our Lord's passion, on a floriated ground.
" In the application of the enamel, the surfaces are carved; and into the
" interstices so produced, the enamel is fused. The decoration of surfaces
" by niello and analogous processes, was in use at an early period, as
" mentioned by Pliny; a casket of silver, enriched with niello, of the 4th
" or 5th century, having been found at Rome, in a ruin near the Esquiline
" Gate: its use was continued by artists in metal during the succeeding
" centuries; the origin (in the middle of the 13th century) of taking im-
" pressions on paper from the metal engraved, to prove its fitness for
" receiving the niello, is ascribed to the Florentine goldsmith, Maso
" Finiguerra: this ornamentation by niello subsequently fell into disuse;
" so much so as until lately to be unknown in England. It is here
" applied, composed after the process employed by Benvenuto Cellini, to
" illustrate its beauty as a decorative art."—(Signed) *Skidmore and Son.*

M 74.—SILVER FLAGON.

Manufactured in London, by LAMBERT and RAWLINGS, 2, Coventry Street, Piccadilly.
Material.—Silver, parcel-gilt.
Purchased at £128 8*s.*, from the Exhibition of 1851.
Peculiarities of Manufacture.—" This Flagon will contain 12 quarts, and
" is 24 inches in height. It was made solely from sheet or flatted silver,
" 7 dwts. better in the ounce than standard silver, in order to produce a
" fine finishing colour. The boss or body was made from a circle of
" silver, 20 inches in diameter, about 1-16th of an inch in thickness, and
" raised or hammered with steel hammers on steel anvils, by the hand.
" The neck was turned up from sheet silver in a cylindrical form; while
" the mouth-piece was raised out of the same kind of silver as the boss or
" body. The chain is of drawn silver wire. The whole flagon was made
" by hand, except the button and fillet on the neck, which are of cast
" silver. The time of one man occupied in making was twelve weeks; of
" which the chasing or embossing took four weeks, and the parcel-gilding
" and finishing, two."—(Signed) *Lambert and Rawlings.*

M 75.—SUGAR BASIN.

Purchased at £3 10*s.*

M 76.—BUTTER COOLER.

Purchased at £4.

M 77.—SALVER.

Purchased at £6 6*s.*

M 78.—ANTIQUE FLAGON.

Purchased at £5 10*s.*
Manufactured by GOUGH, 11 Parade, Birmingham.

Metal Work.

Observations.—Selected as examples of form, duly considered with regard to utility; of ornamentation, subordinate to the construction; and of a light treatment of metal work.

M 79.—CANDLESTICK TO HOLD NINE LIGHTS.

Purchased at £9.

M 80.—CANDLESTICK TO HOLD SIX LIGHTS.

Purchased at £7.

M 81.—CANDLESTICK TO HOLD FIVE LIGHTS.

Purchased at £6 10*s.*

Manufactured by J. HARDMAN and Co., Great Charles Street, Birmingham.

Material.—Brass.

Peculiarities of Manufacture.—"The various parts constituting M 79 "and M 81, are of cast-metal, filed and riffled up to make a clear surface; "then fitted, and rivetted or soldered together, and afterwards polished "and lacquered. In M 80, the branches are of drawn tube brass beaten "into pattern; the other parts being of cast-metal, finished as described "in M 79 and M 81."—*Hardman and Co.*

Observations.—Selected as specimens, in the style of antient brass work of a good character of ornament, well suited to the purpose and to the material.

M 82.—FLOWER VASE.

Manufactured by J. HARDMAN and Co., Great Charles Street, Birmingham.

Material.—Brass.

Purchased at £1.

Peculiarities of Manufacture.—"This Vase is made of a piece of sheet "brass, formed into a cylinder, and the joints soldered up; it is then "beaten by hammers into a quatrefoil shape, and afterwards polished, "and tinned inside, to enable it to resist the action of water. It is then "painted with a device, suitable to ecclesiastical or domestic purposes." —(Signed) *Hardman and Co.*

M 83.—IRISH BROOCH.

Purchased at £2 6*s.* 6*d.* 1852.

M 84.—IRISH BROOCH.

Purchased at £1 11*s.* 6*d.* 1852.

M 85.—IRISH BROOCH.

Purchased at 18*s.* 1852.

Manufactured by WEST and SON.

Material.—Oxydized Silver, partly gilt.

Observation.—Copies of antient Irish fibulæ.

M 86.—IRISH BROOCH, TARA PATTERN.

Purchased at £15 15*s.* 1852.

M 87.—IRISH BROOCH, ARBUTUS PATTERN.

Purchased at £4 14*s.* 6*d.* 1852.

M 88.—IRISH BROOCH, UNIVERSITY PATTERN.

Purchased at £2 10*s.* 1852.

M 89.—IRISH BROOCH, KNIGHTS TEMPLAR PATTERN.

Purchased at £2 10*s.* 1852.

Manufactured by G. and S. WATERHOUSE, 25, Dame Street, Dublin.

Material.—Oxydized Silver, partly gilt.

"The 'Tara Brooch,' M 86, is so called from the original having been found near the Hill of Tara, in the county Meath, August 1850. The entire frame and pin are made of white bronze. The front, back, and edges are highly ornamented, the former with countersunk designs in fillagree on gold plates, the latter with designs cut out of the solid and strongly gilt. The ornaments, which are very peculiar, are extremely minute, and formed with the greatest mathematical accuracy, and correspond with the illuminations in the Book of Kells, an ancient Irish manuscript (in Trinity College) of the fifth century, ascribed to St. Collumkille, the first bishop of Meath and Kells. The original of this Brooch was found by a poor woman, and, having passed through two or three hands, came into the possession of the manufacturers."

"The 'Arbutus' pattern, (M 87,) the original of which is in the Museum of Trinity College, is the only variety which has both sides alike."

"The 'University,' (M 88,) is the only elaborately pierced one known."

"The 'Knights Templar' Brooch, (M 89,) the original of which is in the Royal Irish Academy, was found in the ruins of an ancient hospital of the order of Templars, at Kilmainham, in the county of Dublin. It is a beautiful specimen of that class, of which the 'Royal Tara' Brooch is the type."—*G. and S. Waterhouse.*

Observations.—Reproductions of antique Brooches; having been copied from antient models and reduced in scale, they have suffered somewhat in the treatment of the details; but they well exhibit the principle of subordination of form to utility, and of the ornament to the surface decorated.

M 90, M 91, M 92, M 93, M 94, M 95, M 96, M 97, M 98.—WORKS OF ART IN ELECTRO-PLATE, from the Exhibition of 1851.

ELKINGTON, MASON, and Co. *Manufacturers and Patentees of the Electro Depositing Processes. Their Works, Newhall Street, Birmingham; and their Ware-rooms in London, 20 and 22, Regent Street, and 45, Moorgate Street.*

M 90.—AN ELECTRO-PLATED AND PARCEL-GILT CANDLESTICK.

Material.—German silver, electro-plated, and gilt.
Purchased at £3 3*s.*
Peculiarities of Manufacture.—"The base upon which the silver is deposited consists of an alloy of nickel, copper, and zinc (called German silver), cast in sand moulds, and afterwards plated and gilt by the electro processes. By the discovery of these processes, every variety of article that can be produced in silver is now obtainable as plated by this method of manufacture: whereas, prior to 1840, the date of these patents, plated goods could only be made from sheet copper, with a surface of silver attached firmly upon it."

M 91.—A LARGE ROSEWATER DISH (suitable for a sideboard, centre ornament), representing a battle of Amazons.
Purchased at £6 6*s.*
The original at Berlin, in iron, by Antoine Vechté.

M 92.—A FRUIT PLATE, composed of rich arabesque work. In the centre is a figure of a lazzarone, carrying a basket of fruit.
Designed by GUNKEL.
Purchased at £12 12*s.*

M 93.—A PLATE, representing the days of the week.
Composed by the DUC DE LUYNES.
Purchased at £3 3*s.*

Metal Work.

M 94.—AN ALMS DISH, reproduction of a Renaissance work, with bas reliefs, representing the Parable of the Prodigal Son.
Purchased at £10 10*s*.

M 95.—A COPY OF THE CELEBRATED CUP, the original of which is in the British Museum, said to be the work of BENVENUTO CELLINI.
Purchased at £12 12*s*.

M 96.—A BRONZE VASE. The original, in silver, discovered at Pompeii.
Purchased at £3 15*s*.

M 97.—A BRONZE CUP. The subject represents the Apotheosis of Homer. Discovered at Herculaneum.
Purchased at £3 15*s*.

M 98.—A ROSEWATER DISH, reproduction of a fine example of Renaissance workmanship, a copy of which is in the Museum of Paris. The bas reliefs on the border represent Minerva, Astrology, Geometry, Arithmetic, Music, Rhetoric, Dialectics, Grammar. In the centre is a figure of Temperance, surrounded by the four Elements—Air, Earth, Fire, Water. The outer border has been remodelled, and the whole of the chasings elaborately restored.

Presented by Messrs. ELKINGTON and MASON.

Peculiarities of Manufacture.—"The above specimens of Electro deposition are well calculated to illustrate the advantages and resources of the process, as great economy for the reproduction of works of high art may be specially noticed in the two examples numbered M 91 and M 94. The original cost of these would be from £100 to £200 for each piece: the reproductions, in all respects equal to the original work, may be obtained, exclusive of gilding &c., almost at a nominal cost. These specimens, and generally those pieces which have the subject matter in bas relief, are deposited into permanent moulds, taken from the original work by the same process; and from a single mould a large number of copies may be obtained.

"Other pieces, such as the Cellini Cup, and Vases, also all subjects in alto relief, are obtained by the use of elastic moulds, which readily admit of being removed from the most difficult and delicate pieces, and into which the metal is deposited, with somewhat greater cost, but not with less advantage than in works of bas relief.

"By either process, the artist is not limited to size. The large doors of St. John Baptist, at Florence, or a vase of equal magnitude, could be produced with little difficulty, in a single piece, and with equal advantage and perfection to the miniature specimens forming the present Collection."—*Elkington, Mason, and Co.*

M 99.—A SELECTION OF FRENCH CASTINGS IN METAL.

Purchased for the School of Design in 1845.

M 100.—JADE BOX, MOUNTED IN GOLD.

Manufactured at Lahore.
Purchased at £20, from the Exhibition of 1851.

M 101.—JADE BOX AND COVER, INLAID WITH RUBIES AND EMERALDS.

Manufactured at Lahore.
Purchased at £24, from the Exhibition of 1851.
Observations.—The general form graceful, and the jewels happily

arranged. Great additional value is given to the colour of the rubies by the introduction of emeralds in the border. The gold setting of the jewels, in the form of leaves, very suggestive. Meta Work.

M 102.—JADE BOX AND COVER, INLAID WITH RUBIES.

Manufactured at Lahore.
Purchased at £42, from the Exhibition of 1851.

M 103.—JADE CUP, INLAID WITH RUBIES AND EMERALDS.

Manufactured at Lahore.
Purchased at £20, from the Exhibition of 1851.

M 104.—ENAMELLED GOLD NECKLACE.

Purchased of Mr. CHAFFERS, at £9 9*s*. 1852.

M 105.—SILVER GILT ARMLET.

Purchased of Mr. CHAFFERS, at £4 4*s*. 1852.

M 106.—ENAMELLED CUP AND SAUCER.

Purchased of Mr. CHAFFERS, at £2. 1852.

M 107.—BRONZE BUST OF POPE ALEXANDER VIII.

Purchased of Mr. JOHN WEBB, at £90. 1853.

M 108.—BRONZE BUST OF POPE PAUL III.

Purchased of Mr. JOHN WEBB, at £90. 1853.

Observation.—Purchased as examples of a fine style of portrait sculpture, and as good specimens of bronze casting and chasing.

M 109.—ITALIAN BRONZE KNOCKER.

Purchased of Mr. JOHN WEBB, at £21. 1852.

Observation.—Purchased for its artistic design, and spirited execution.

M 110.—CAST IRON BROOCH FROM BERLIN.

Purchased of Mr. D. BORN, 20, Southampton Street, Strand, at 4*s*. 6*d*. 1852.

M 111.—CAST IRON BRACELET FROM BERLIN.

Purchased of Mr. D. BORN, at 4*s*. 6*d*. 1852.

M 112.—CAST IRON BROOCH FROM BERLIN.

Purchased of Mr. D. BORN, at 2*s*. 6*d*. 1852.

M 113.—CAST IRON BRACELET FROM BERLIN.

Purchased of Mr. D. BORN, at 5*s*. 6*d*. 1852.

M 114.—PAIR OF CAST IRON EARRINGS FROM BERLIN

Purchased of Mr. D. BORN, at 6*s*. 1852.

M 115.—CAST IRON BROOCH FROM BERLIN.

Purchased of Mr. D. BORN, at 3*s.* 6*d.* 1852.
Observation.—Purchased as examples of fine casting in metal.

M 116, M 117.—TWO EMBOSSED PEWTER PLATES.

Purchased at 5*s.* each. 1852.

M 118.—EMBOSSED PEWTER PLATE.

Purchased at 7*s.* 1852.

Observation.—Selected as specimens of the cheap ornamentation of the sixteenth century applied to such works.

M. 119.—LARGE TANKARD IN WHITE METAL.

Purchased of Mr. CHAFFERS, at £12.
Observations.—German. Date about 1530, and was probably used originally as a guild or corporation cup.

M 120.—CHINESE BOWL AND COVER, IN "CLOISONNÉ" ENAMEL.

Purchased of Mr. ZIMMERMANN, at £35.

M 121.—MEDAL (ATTRIBUTED TO ALBERT DURER).

Presented by HENRY COLE, Esq., C.B. 1852.

M 122.—VASE, COMPOSED OF NAUTILUS SHELLS, MOUNTED IN SILVER GILT.

Purchased of Mr. GARRARD, at £36.
Observation.—Date, early part of 17th century.

M 123.—AN ENAMELLED CHINESE VASE.

Purchased of Mr. HEIGHAM, at 7*s.* 6*d.* 1853.

M 124.—CASKET IN WROUGHT IRON (15th CENTURY WORK).

Purchased at the sale of Mr. PUGIN'S Collection, at £5. 1853.

M 125.—WROUGHT IRON KNOCKER, (DATE, early part of 16th Century.)

Purchased at the sale of Mr. PUGIN'S Collection, at £14. 1853.

M 126.—GOTHIC KEY.

Purchased at the sale of Mr. PUGIN'S Collection, at £4 15*s.* 1853.

M 127.—"PLAQUE" ENAMEL ON COPPER.

Purchased of Mr. WATERS, at 10*s.* 1853.
Observation.—A specimen of early transfer-printing on enamel.

M 128.—OLD ENGLISH IRON LOCK.

Purchased at £1 15*s*.
Observation.—Date, about 1540—50.

M 129.—BRONZE TRIPOD INCENSE BURNER (CHINESE).

Purchased of HEWETT & Co. at £7. 1852.

M 130.—PART OF A STOVE GRATE FRONT.

Purchased from the Exhibition of 1851, of Messrs. HOOLE and ROBSON, Sheffield, at £17 10*s*.
Observation.—Selected as a good specimen of modern metal work.

M 131.—PART OF A STOVE GRATE FRONT.

Purchased from the Exhibition of 1851, of Messrs. HOOLE and ROBSON, Sheffield, at £15.
Observation.—Selected as a specimen of modern metal work, of good design.

M 132.—SIX OLD GILT KEYS.

Purchased of Mr. JOHN WEBB, at £6. 1853.

M 133.—TWO OR-MOLU CHASED ORNAMENTS.

Purchased of Mr. JOHN WEBB, at £4. 1853.

M 134.—CHASED OR-MOLU ORNAMENT.

Purchased of Mr. JOHN WEBB, at £2. 1853.

M 135.—GOLD NECKLACE.

Purchased of Mr. CHAFFERS, at £4 14*s*. 6*d*. 1853.
Observation.—Purchased as a specimen of the style and workmanship of the sixteenth century, set with pearls, garnets, and enamels.

M 136.—AN ANTIQUE BRONZE EWER.

Purchased of Mr. BROWN, at £1 5*s*. 1853.

M 137.—BRONZE JAPANESE VASE.

Purchased of Mr. HEIGHAM. 1853.

M 138.—BRONZE STATUETTE OF "ICARUS" (by TRIQUETI).

Purchased by the Council of the School of Design in 1845.

M 139.—ANCIENT BRASS LANTERN.

Purchased of Mr. CHAFFERS, at £3 3*s*. 1853.

Metal.Work.

M 140.—CHASED OPEN WORK STEEL SNUFFBOX.

Purchased of Mr. ZIMMERMAN, at £7. 1853.
Observation.—French; date about 1660.

M 141.—LOCK AND TWO KEYS.

Purchased of Mr. CHAFFERS. 1853.
Observation.—French; Date about 1680.

M 142.—ANCIENT WATCH, "TULIP" OR EGG-SHAPED WITH CRYSTAL CASE.

Purchased of Mr. CHAFFERS, at £15. 1853.

M 143.—RELIQUARY IN GOLD, ENRICHED WITH "CLOISONNÉ" ENAMELS.

Purchased of Mr. CHAFFERS, at £15. 1853.
Observation.—Italian work, probably Genoese, and of the 14th or 15th century.

M 144.—NEEDLE CASE IN SILVER GILT, ENGRAVED AND ENAMELLED.

Purchased of Mr. FALCKE. 1853.
Observation.—Date, early part of 18th century; probably Augsburg work.

DIVISION IV.—POTTERY.*

(All Works classed under "Pottery" are referred to by the letter "P" before the numbers.)

P 1, P 2, P 3, P 4.—FOUR BLACK WATER BOTTLES.

Manufactured at Ahmedabad.
Purchased at 10*s.* each, from the Exhibition of 1851.
Observations.—These rude water bottles possess considerable elegance of outline, and have the ornaments very appropriately arranged upon them. P 4 is perhaps the most perfect in this respect, the spiral scoring or indent on the bulb is well adapted to give value to the curve, as also are the leaves on the upper portion or handle.

P 5, P 6, P 7, P 8.—FOUR WATER BOTTLES.

Purchased at 1*s.* 6*d.* each, from the Exhibition of 1851.

P 9.—HOOKAH BOTTOM.

Purchased at 2*s.* from the Exhibition of 1851.

P 10, P 11.—TWO CUPS.

Purchased at 1*s.* each, from the Exhibition of 1851.

P 12.—BROWN WATER BOTTLE.

Purchased at 10*s.* from the Exhibition of 1851.

P 13.—COOJAH OR WATER GOBLET.

Manufactured at Sourabaya, in Java.
Purchased at 5*s.* from the Exhibition of 1851.

P 14, P 15, P 16, P 17, P 18, P 19, P 20.—EARTHEN WATER BOTTLES AND CUPS.

Manufactured in India.
Purchased at 1*s.* each, from the Exhibition of 1851.

P 21.—GILT CUP.

Purchased at 3*s.* from the Exhibition of 1851.

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* The word "Ceramic,"—from κέραμος, potter's earth,—is used in France and Germany as a generic term for all kinds of Pottery; but there seems hardly any good reason for substituting this new word for our own English one, which is as comprehensive.

Pottery.

P 22, P 23.—TWO PAINTED COOJAHS OR WATER GOBLETS.

Manufactured at Kotah, in Rajpootana.
Purchased at 2*s.* 6*d.* each, from the Exhibition of 1851.
Observation.—The general outlines of these jars are graceful, and the ornament very well distributed and appropriate, but the colours rather showy and harshly contrasted.

P 24.—VASE—"LA GLOIRE."

Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.
Material.—Bisque.
Purchased at £79 4*s.* from the Exhibition of 1851.
Observation.—Purchased as an admirable example of enamel painting, or "bisque" porcelain.

P 25, P 26.—TWO VASES.

Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.
Purchased at P 25, £21 17*s.* 6*d.*, P 26, £7 5*s.* 10*d.* } 1845.
Observations.—These works were selected for their excellence of workmanship, and not for the design. P 25 is a mode of ornamentation hardly practised in this country, which, with proper treatment, is capable of producing beautiful and simple effects. P 26 is a remarkable specimen of gilding.

P 27.—BOTTLE, ORNAMENTED WITH IMITATION JEWELS.

Manufactured by J. Copeland, 260, New Bond Street, London, and Stoke-upon-Trent, Staffordshire.
Purchased at £13 1*s.* 6*d.* from the Exhibition of 1851.
Observations.—Remarkable for its rich surface decoration, and as a specimen of excellent modern manufacture.
The ornamentation of this bottle appears to have been copied from a plate in Mr. Richardson's work on Ornamental Design.

P 28, P 29, P 30.—"ASSIETTE MONTÉE," DESSERT PLATE, AND CREAM BOWL.

Manufactured by Minton and Co. Stoke-upon-Trent.
Purchased at P 28, "Assiette Montée," £36 15*s.*, P 29, Dessert Plate, £3 13*s.* 6*d.*, P 30, Cream Bowl, £12 12*s.* } from the Exhibition of 1851.
These pieces are duplicates of parts of a service presented by the Queen to the Emperor of Austria.

P 31, P 32, P 33, P 34.—FRIEZES.

Manufactured by Minton and Co. Stoke-upon-Trent.
Purchased at £5 12*s.* 6*d.* or 7*s.* 6*d.* per foot. 1852.
Observations.—Purchased as a successful application of terra cotta to the external ornamentation of buildings, by means of which colour may be introduced without deterioration from the action of the atmosphere. The style of these specimens is the so-called cinquecento.

TILES FOR WALLS OR STOVES.

P 35.
Purchased at £1 17*s.* 6*d.* or 1*s.* 3*d.* per tile. 1852.

P 36.
Purchased at £1 13*s.* 9*d.* or 2*s.* 3*d.* per tile. 1852.

P 37.
Purchased at £2, or 2*s.* 6*d.* per tile. 1852.

P 38.
Purchased at £1 17*s.* 6*d.* or 1*s.* 3*d.* per tile. 1852.

P 39.
Purchased at £1 17*s.* 6*d.* or 1*s.* 3*d.* per tile. 1852.

P 40.
Purchased at £1 17*s.* 6*d.* or 1*s.* 3*d.* per tile. 1852.

P 41.
Purchased at £3 4*s.* or 1*s.* per tile. 1852.

P 42.
Purchased at £1 17*s.* 6*d.* or 1*s.* 3*d.* per tile. 1852.

P 43.
Purchased at £1 0*s.* 10*d.* or 1*s.* 3*d.* per tile. 1852.

P 44, P 45, P 46.—SLABS FOR FIREPLACES.

Purchased at £1 5*s.* each. 1852.

P 47.—SLAB, WITH GREEN AND WHITE MOSAIC PATTERN.

Purchased at £1 1*s.* 1852.

P 48.—SQUARE TILE, BLUE AND WHITE MOSAIC, PATTERN.

Purchased at 1*s.* 2*d.* 1852.

P 49.—SQUARE TILE, LIGHT AND DARK GREEN MOSAIC.

Purchased at 1*s.* 4*d.* 1852.

P 50.—SQUARE TILE, CRIMSON AND GREEN MOSAIC.

Purchased at 7*s.* 1852.

Peculiarities of Manufacture.—"The Tiles for Walls, and Slabs for "Fire-places, are made under Prosser's Patent, by the compression of "powdered clay; a process superior to the plastic method for such articles, "as they are produced with a truer and more even surface, and at less cost. "After these slabs and tiles are fired, they are printed by a process resem- "bling block printing, which was patented a few years ago by Mr. Minton, "in conjunction with two London printers. The process has been ap- "plied to the decoration of almost all kinds of pottery. The Stove Tiles "are from designs by Mr. Pugin: they also are made from powdered clay, "and afterwards enamelled in the style of the 'Della Robbia' ware."—*Minton & Co.*

Observations.—Selected as instances of the revival of a beautiful, clean, and economical wall decoration, antiently in general use; the patterns being all formed of conventional floral and vegetable forms geometrically arranged without relief or fictitious shadows, perfectly carry out a consistent decoration for a flat wall. The raised tiles are intended for the casings of stoves either in domestic or ecclesiastical buildings; when heat is to be emitted, the grounds are pierced. A great number of fine examples of antient work of this class are yet to be found in Germany and the Low Countries. Nuremberg is still rich in such stoves, covered with tiles, in relief, and coloured like those that have been selected.

Metal Work.

P 51, P 52.—TWO FLOWER-POTS.

Purchased at £4 and £2, each. 1852.

P 53.—DESSERT PLATE, WITH PAINTED FESTOONS OF ROSES AND CORNFLOWERS.

Purchased at £2 12*s.* 6*d.* 1852.

P 54.—DESSERT PLATE, PAINTED WITH AN AMORINO AND FLOWERS.

Purchased at £2 2*s.* 1852.

Manufactured by Minton & Co. Stoke-upon-Trent, Staffordshire.

Observation.—Purchased as specimens of the state of painting on porcelain in England in 1851, at the prices named above.

P 55.—SOUP PLATE, IN CRIMSON AND BLUE.

Purchased at 2*s.* 1852.

P 56.—CHINA PLATE, IN CRIMSON, BLUE, AND GREEN.

Purchased at 1*s.* 8*d.* 1852.

P 57.—EARTHENWARE PLATE, IN CRIMSON, BUFF, BLUE, AND GREEN.

Purchased at 7*d.* 1852.

The designs by Mr. Pugin.

Manufactured by Messrs. Minton & Co. Stoke-upon-Trent, Staffordshire.

Observation.—Purchased as specimens of the state of manufacture, 1851.

P 58.—CUP AND SAUCER, OLD DRESDEN PORCELAIN.

Presented by Mr. Minton. 1852.

Observations.—The Cup and Saucer were manufactured at Meissen, and were sold in a plain white state, as is evidenced by the mark being cut through. The painting and decoration, consequently, are not genuine, but must have been added after the purchase.

P 59.—CHIMNEY PIECE.

Manufactured by Messrs. Virebent, Toulouse.

Material.—Terra Cotta.

Purchased at £50 14*s.* 6*d.*, from the Exhibition of 1851. (The wholesale price, exclusive of freight, and Customs' duties.)

Observations.—Purchased as a remarkable example of manufacture in terra cotta. Although this Chimney Piece has many defects, several parts being out of scale with the rest, and meaningless in their application, yet it shows much good modelling, and careful attention to the details, many of which are very graceful; it is in the style of the Renaissance. It was the finest example of the application of terra cotta in the Exhibtiion, and was obtained under very favourable circumstandes.

P 60.—A SELECTION OF SPECIMENS OF PAINTING ON PORCELAIN, FROM SEVRES.

Purchased for the School of Design in 1845.

Observations.—Selected, as showing the state of modern French painting on porcelain. In respect of the design, especially in the plates, it is simply imitative painting, ill placed as being concealed when the plate is used.

P 61, P 62.—TWO ORIENTAL PLATES.

Purchased at 5*s.* each. 1852.

P 63.—ORIENTAL PLATE.

Purchased at 7*s.* 6*d.* 1852.

P 64.—BLUE NANKIN PLATE.

Purchased at 3*s.* 1852.

P 65.—CUP, SAUCER, AND COVER.

Purchased at £4. 1852.

P 66.—CUP, SAUCER, AND COVER.—JAPANESE EGG-SHELL.

Purchased at 10*s.* 1852.

P 67.—CUP AND SAUCER.

Purchased at £2 10*s.* 1852.

P 68, P 69.—TWO CHINA BASINS.

Purchased at 3*s.* each. 1852.

P 70.—ORIENTAL JAR.

Purchased at £1 5*s.* 1852.

P 71.—ENAMELLED CUP.

Purchased at 5*s.* 1852.

Purchased of HEWETT & Co. 18, Fenchurch Street.

Observations.—In all the preceding examples direct imitation of nature is avoided, and the suggestions of nature are conventionalized. Careful attention is paid to distribution of quantities; to form, as in P 68 and P 71; and to colour, as in the others. In P 64 the ornament is well arranged to suit the form.

P 72, P 73, P 74.—THREE ORIENTAL JARS.

Purchased at £2 10*s.* 1852.

Observation.—Remarkable for their graceful outline, and the subordination and flat treatment of the ornament.

P 75.—PORCELAIN DISH.

Furstenburg porcelain.

Purchased at £1 1*s.* 1852.

P 76.—MUG, WITH LANDSCAPE AND FRUIT.

Worcester porcelain.

Purchased at £1 1*s.* 1852.

P 77.—VASE, COVER, AND DISH.

Worcester porcelain.

Purchased at £1 10*s.*

P 78.—INKSTAND, PIERCED EARTHENWARE.

German stoneware.

Purchased of Mr. CHAFFERS, at £1.

Pottery.

P 79.—ANCIENT GLAZED EARTHENWARE CUP AND COVER.

Purchased of Mr. CHAFFERS, at 10*s*.

P 80.—FLEMISH EARTHENWARE JUG.

Purchased of Mr. CHAFFERS, at 15*s*.

P 81.—FLEMISH EARTHENWARE JUG.

Purchased of Mr. CHAFFERS, at 10*s*.

P 82.—"LONGBEARD" EARTHENWARE BOTTLE.

Purchased of Mr. CHAFFERS, at 15*s*.

P 83.—EARLY ENGLISH JUG.

Purchased of Mr. CHAFFERS, at 12*s*.

P 84 to P 92.—OLD DUTCH EARTHENWARE.

From the celebrated collection of the late Joan D'Huyveter of Ghent.
Purchased of Mr. FARRER, Wardour Street.
The descriptions have been extracted from the catalogue of sale.

P 84.—DUTCH EWER.

Purchased at £20.

"The belt or flat band in the middle of the body represents the "seven electors of the empire, half length, each holding his scutcheon; "towards the handle, in the same belt, are two other armorial medallions; "at the top of the neck is a fine muzzle of a lion, the open lips of which "admit the introduction of a ring. The remainder of the ewer is also "decorated with circles and ornaments, sunk and in relief.

P 85.—DUTCH EWER.

Purchased at £18.

"The belt, adorned with twelve bas reliefs, represents the history of the "chaste Suzanna in six subjects, composed of a crowd of figures and "repeated twice. It bears this superscription: Dit is dei schone historia "van Suisanna int Korte eitgesneiden anno 1584 Engel Kran. The "word 'eitgesneiden' (engraved), would lead us to suppose that this is "the name of the engraver; we believe, however, it is that of the potter.

"The neck is filled by four verses in three lines, the form of the characters and the dialect of which denote a very high antiquity, and which are evidently copies from another inscription."

P 86.—DUTCH EWER.

Purchased at £20. 1852.

"In the middle of the body are found represented emblematic figures: "grammar, dialectics, rhetoric, arithmetic, music, geometry, astrology, "faith, charity, hope, justice, prudence, and temperance. Between the "figures we read: Wan (wenn) Got wil so ist mein zil; (God's will is "for my good,) and below: Mestre Balden memricken pottenbeeker "wonede zo den Korren in Leiden gedolt. The remainder of the belt "is filled with two medallions containing the arms of England."

P 87.—DUTCH EWER.

Purchased at £10 10*s*. 1852.

"The body entirely covered with true lovers' knots stamped, with the " exception of an oval bas relief placed in front, and representing the soul " of Lazarus taken up to heaven by his good genius. In the exergue is " found the name of the potter, Jan Baldems, and the year 1596. The " glaze is a deep azure blue.

P 88.—DUTCH EWER.

Purchased at £3 10*s*. 1852.

"In front, William III. King of England represented in medallion. The " remainder of the body is covered with branches of flowers and fruit. " Colour, blue, and brown upon a greyish ground.

P 89.—DUTCH EWER.

Purchased at £2 10*s*. 1852.

P 90.—DUTCH EWER.

Purchased at £2. 1852.

P 91.—DUTCH EWER.

Purchased at £3 10*s*. 1852.

P 92.—DUTCH EWER.

Purchased at £2. 1852.

Observations.—P 80 to P 92. Whilst these works have been purchased to form part of an historical series of manufactures, they are worthy of study for their characteristic ornament, which is always subservient to the general form; and in some of the specimens for the agreeable tone of colour obtained on their surface.

P 93.—BROWN JAR WITH LIZARD, CHINESE PORCELAIN.

Purchased of Messrs. Hewett & Co. at £10. 1852.

Observation.—Purchased as a specimen of manufacture, and for the colour of its surface.

P 94.—NANKIN BLUE PORCELAIN LAND MARK.

Purchased of Messrs. Hewett & Co. at £3. 1852.

Observation.—Purchased as a specimen of manufacture.

P 95.—DISH (SEA GREEN).

Purchased of Messrs. Hewett & Co. at 15*s*. 1852.

P 96.—ANCIENT WHITE CRACKLE JAR.

Purchased of Messrs. Hewett & Co., at £1 10*s*. 1852.

P. 97.—MANDARIN JAR.

Purchased of Messrs. Hewett & Co. at £2. 1852.

Observation.—P 95, P 96, P 97, purchased as specimens of Chinese manufacture.

P 98.—CHINESE PORCELAIN TUREEN AND COVER.

Presented to the museum by R. Redgrave, R. A., Art Superintendent, as a specimen of manufacture. 1852.

Pottery

P 99.—DRESDEN PORCELAIN PLATEAU.

Purchased of Mr. BROWN, at £1 5*s*. 1853.

P. 100.—ORIENTAL PORCELAIN DISH.

Purchased of Mr. BROWN, at 4*s*. 1853.

P 101, P. 102.—TWO PIECES OF EARLY "SPODE" EARTHENWARE.

Purchased of Mr. BROWN, at 2*s*. 6*d*. each. 1853.

P 103.—CUP AND SAUCER, OLD DERBY PORCELAIN.

Purchased of Mr. BROWN, at 2*s*. each. 1853.

P. 104.—ORIENTAL RED TERRA COTTA PLATE.

Purchased at 3*s*. 1853.

P 105.—OVAL DRESDEN DISH, FLOWERS, &c.

Purchased of Mr. BROWN, at £1 10*s*. 1853.

P 106, P 107.—DRESDEN PLATES.

Purchased of Mr. BROWN, at 12*s*. each. 1853.

P 108, P 109, P 110, P 111.—FOUR RED TERRA COTTA VASES.

Presented by Messrs. WEDGWOOD, Etruria. 1852.

Observation.—Imitations of Greek shapes.

P 112.—LARGE RAPHAEL WARE DISH.

Purchased at the sale of Mr. PUGIN's collection, at £8 15*s*. 1853.

Observations.—Date, judging from costume and ornaments, is about A.D. 1500. Inscribed, "Andreana Bella." This is a dish or plateau, of the kind designated Maiolica Amatori, being intended as wedding presents, and bearing real or fanciful portraits of the bride or mistress.

P 113.—LARGE RAPHAEL WARE DISH.

Purchased at the sale of Mr. PUGIN's collection, at £4 10s. 1853.

Observation.—The incredulity of St. Thomas. On a ribbon or scroll, is inscribed, "Toma, qui me vedisti et credidisti."

P 114.—LARGE RAPHAEL WARE DISH.

Purchased at the sale of Mr. PUGIN's collection, at £4. 1853.

Observations.—"Maiolica Amatori," bearing a portrait of a lady in purple or blue and yellow. Inscribed on ribbon, "Asai avaza chi furtun apasae. Date about 1500.

P 115.—LARGE RAPHAEL WARE DISH.

Purchased at the sale of Mr. PUGIN's collection, at £3 6*s*. 1853.

Observations.—Painted with a figure of Liberty, having in one hand a heart, and in the other a cornucopia. Inscribed on a ribbon, "Non bene pro toto libertas venditur auro finis."

P 116.—A RAPHAEL WARE PLATE.

Purchased at the sale of Mr. PUGIN's collection, at £2 8*s*. 1853.

Observation.—Ornamented with foliated ornaments in blue, yellow, and green; the centre chequered with blue and yellow.

P 117.—A RAPHAEL WARE PLATE.

Purchased at the sale of Mr. PUGIN's collection, at £1 6*s*. 1853.

Observation.—Painted with amorini carrying fruit and flowers.

P 118.—A RAPHAEL WARE PLATE.

Purchased at the sale of Mr. PUGIN's collection, at £1 8*s*. 1853.

Observation.—Subject, Apollo and Daphne.

P 119.—A RAPHAEL WARE PLATE.

Purchased at the sale of Mr. PUGIN's collection, at £1 4*s*. 1853.

Observation.—Subject, Venus in the sea borne by a Dolphin.

P 120.—A RAPHAEL WARE BOWL.

Purchased at the sale of Mr. PUGIN's collection, at £7 7*s*. 1853.

Observations.—Date from 1520 to 1550. Centre has a "chiaroscuro" painting, on a yellow ground, of Cupid in a car drawn by birds; the sides are painted in arabesque, blue and yellow, in the manner of Giovanni da Udine.

P 121.—A PALISSY WARE DISH.

Purchased at the sale of Mr. PUGIN's collection, at £4 4*s*. 1853.

P 122.—A MAJOLICA TAZZA.

Purchased at 15*s*. 1853.

Observations.—Represents Adam and Eve labouring after the Fall. "Death" is assisting Adam to uproot a tree.

P 123.—MAJOLICA PLATE.

Purchased of Mr. BROWN, at 10*s*. 1853.

Observation.—Supposed, from the arms, to have belonged to the family of *Imhoff*, of Augsburg.

P 124.—AN OLD DRESDEN CUP AND COVER.

Purchased of Miss CLARKE, at £4 14*s*. 6*d*. 1853.

Pottery.

P 125.—AN ORIENTAL PORCELAIN TEAPOT.

Purchased of Miss CLARKE, at £1 5*s*. 1853.
Observations.—Black ground, painted with coloured flowers. The general effect and arrangement of colour very good.

P 126.—A CHINESE SNUFF JAR.

Purchased of Miss CLARKE, at £1. 1853.
Observations.—With dragons in relief. This remarkable piece of earthenware seems to be an imitation of ivory carving.

P 127.—A BOWL, MOROCCO WARE.

Purchased at 12*s*. 1853.
Observations.—The red patches in sealingwax are nearly always seen on this ware.

P 128, P 129, P 130, P 131.—FOUR SPECIMENS OF WEDGWOOD WARE, IMITATION OF SHELLS.

Purchased of Mrs. MOORE, at £2 2*s*. 1853.
Observations.—This dessert service was executed at Etruria about forty years ago.

P 132, P 133.—A PAIR OF OLD STAFFORDSHIRE BOWPOTS.

Presented to the Museum by Mr. J. C. ROBINSON. 1853.
Observation.—Date about 1760.

P 134.—EMBOSSED JUG, OLD WORCESTER PORCELAIN.

Purchased of Mrs. MOORE, at £1. 1853.

P 135.—JAPAN WARE TEAPOT, IN TERRA COTTA.

Purchased of Mr. BROWN, at 6*s*. 1853.

P 136, P 137, P 138.—OLD DERBY COMPOTIÈRE, PLATE, AND CUP.

Purchased of Mrs. MOORE, at 15*s*. 1853.

P 139.—A CHINESE PORCELAIN BOWL AND COVER.

Purchased of Mr. WATERS, at 15*s*. 1853.

P 140.—AN OLD BERLIN PLATE.

Purchased of Mr. J. W. BROWN, at £1. 1853.

P 141.—ORIENTAL TEAPOT.

Purchased of Mrs. MOORE, at 10*s*. 6*d*. 1853.

P 142.—CHOCOLATE CUP AND SAUCER, OLD DRESDEN.

Purchased of Mr. WATERS, at £2. 1853.

P 143.—AN OLD GERMAN EWER AND COVER.
Purchased of Mr. WATERS, at 5*s*. 1853.

P 144.—A SAUCE BOWL AND COVER, OLD NASSAU (?).
Purchased of Mr. WATERS, at 8*s*. 6*d*. 1853.

P 145.—AN OLD FRANKENTHAL TEAPOT AND STAND.
Purchased of Mr. J. W. BROWN, at £1 5*s*. 1853.

P 146.—NASSAU (?) TEA CANISTER.
Purchased of Mrs. MOORE, at 10*s*. 1853.

P 147.—ORIENTAL GREEN ENAMEL PORCELAIN.
Purchased of Mr. WATERS, at 15*s*. 1853.
Observations.—Seven pieces; painted on the bisque.

P 148.—A DRESDEN BOX AND COVER, CANARY COLOUR.
Purchased of Mr. WATERS, at 5*s*. 1853.

P 149.—ORIENTAL COFFEE CUP AND SAUCER, ENAMELLED.
Purchased of Mr. WATERS, at 4*s*. 1853.

P 150.—A CHANTILLY CARD TRAY.
Purchased of Mr. C. H. WATERS, at 4*s*. 1853.

P 151.—ORIENTAL COFFEE CUP AND SAUCER.
Purchased of Mr. WATERS, at 4*s*. 1853.

P 152.—ORIENTAL CUP AND SAUCER.
Purchased of Mr. WATERS, at 5*s*. 1853.

P 153.—ORIENTAL CUP AND SAUCER.
Purchased of Mr. WATERS, at 7*s*. 1853.

P 154.—AMSTERDAM CUP AND SAUCER.
Purchased of Mr. J. C. BROWN. 1853.

P 155.—AN OLD WORCESTER CUP AND SAUCER.
Purchased of Mr. J. W. BROWN, with P 154, at 10*s*. 6*d*. 1853.
Observation.—A specimen of very early transfer printing on porcelain.

P 156.—A BOW SEAU AND COVER.
Purchased of Mr. WATERS, at 10*s*. 1853.

P 157.—AN OLD WORCESTER SAUCER.
Purchased of Mr. J. W. BROWN, at 1*s*. 6*d*. 1853.

Pottery.

P 158.—AN OLD STAFFORDSHIRE TEAPOT.

Purchased of Mr. WATERS, at 8*s*. 1853.

P 159.—AN OLD CHELSEA PORCELAIN DISH.

Purchased of Mr. WATERS, at 11*s*. 1853.

P 160.—AN OLD GERMAN BEER TANKARD.

Purchased of Mr. HEIGHAM, at £3 10*s*. 1853.
Observations.—Enamelled stoneware, painted with the figures of German Electors of the empire on horseback, with their escutcheons.

P 161.—AN OLD FAIENCE BEER TANKARD.

Purchased of Mr. HEIGHAM, at £2 5*s*. 1853.
Observations.—Enamelled, mounted in pewter. Painted imperial eagle. Augsburg ware (?).

P 162.—DELFT WARE BUTTER DISH.

Purchased of Mr. HEIGHAM, at 12*s*. 1853.

P 163.—SAXONY PORCELAIN JUG AND COVER OR CHOCOLATIÈRE.

Purchased of Mr. BROWN, at 15*s*. 1853.

P 164.—SAXONY PORCELAIN TEAPOT.

Purchased of Mr. BROWN, at 15*s*. 1853.

P 165.—SAXONY PORCELAIN CUP AND SAUCER.

Purchased of Mr. BROWN, at 7*s*. 6*d*. 1853.

P 166.—EARLY DRESDEN CUP AND SAUCER.

Purchased of Mr. BROWN, at 6*s*. 6*d*. 1853.

P 167.—EARLY DRESDEN BASIN.

Purchased of Mr. BROWN, at 10*s*. 1853.
Observation.—P 166 and P 167, imitations of Oriental.

P 168.—OLD WORCESTER VASE AND COVER.

Purchased of Mr. WATERS, at £6. 1853.

P 169.—DELFT DISH.

Purchased of Mr. WATERS, at 15*s*. 1853.
Observations.—Delft gadrooned plateau, painted in blue and purple; imitation of Oriental.

P 170.—A PORCELAIN PLATE, UNCERTAIN.

Purchased of Mr. WATERS, at 12*s*. 6*d*. 1853.

P 171.—CHELSEA DERBY DISH (OR LARGE SAUCER).

Purchased of Mr. WATERS, at 7*s.* 6*d.* 1853.

P 172.—FLEMISH STONEWARE MUG.

Purchased of Mr. WATERS, at 12*s.* 6*d.* 1853.
Observation.—With pewter mountings, 17th century.

P 173.—INDIAN TEAPOT, RED TERRA COTTA.

Purchased of Mr. WATERS, at 2*s.* 6*d.* 1853.

P 174, P 175.—TWO WORCESTER BASKETS.

Purchased of Mrs. MOORE, at £1 11*s.* 6*d.* 1853.

P 176.—ORIENTAL JAR AND COVER.

Purchased of Mrs. MOORE, at £1 11*s.* 6*d.* 1853.

P 177.—EARLY STAFFORDSHIRE EARTHENWARE TEAPOT.

Purchased of Mrs. MOORE, at 10*s.* 1853.
Observation.—The workmanship and glaze of this little piece are very excellent.

P 178.—ORIENTAL JAR.

Purchased of Mr. HODGSON, Ramsgate. 1852.

P 179.—ORIENTAL BEAKER.

Purchased of Mr. HODGSON. 1852.

P 180.—ORIENTAL BASIN.

Purchased of Mr. HODGSON, at 4*s.* 1852.

P 181.—ORIENTAL BASIN.

Purchased of Mr. HODGSON, at 10*s.* 1852.

P 182.—ORIENTAL PLATE.

Purchased of Mr. HODGSON, at 3*s.* 1852.

P 183.—ORIENTAL PLATE.

Purchased of Mr. HODGSON, at 3*s.* 1852.

P 184.—ORIENTAL PLATE.

Purchased of Mr. HODGSON, at 2*s.* 1852.

P 185.—ORIENTAL PLATE.

Purchased of Mr. HODGSON, at 1*s.* 1852.

Pottery.

P 186.—ORIENTAL CUP AND SAUCER.

Purchased of Mr. HODGSON, at 2*s.* each. 1852.

P 187.—ORIENTAL CUP.

Purchased of Mr. HODGSON, at 3*s.* 1852.

P 188.—PORCELAIN BASIN.

Purchased of Mr. HODGSON, at 2*s.* 1852.

P 189.—SAUCE BOAT.

Purchased of Mr. HODGSON, at 2*s.* 1852.

P 190.—LARGE DELFT SAUCER OR DISH.

Purchased of Mr. HODGSON, at 3*s.* 1852.

P 191.—LARGE DELFT BASIN.

Purchased of Mr. HODGSON, at 5*s.* 1852.

P 192.—DELFT BASIN.

Purchased of Mr. HODGSON, at 2*s.* 6*d.* 1852.

P 193.—A PLATE, EARLY "SPODE" EARTHENWARE.

Presented by Mrs. C. WENTWORTH DILKE. 1853.

P 194.—A GROTESQUE DELFT MUG.

Purchased of Mrs. MOORE, at 15*s.* 1853.

P 195.—ORIENTAL VASE.

Purchased of Mr. JOHN WEBB, at £8. 1853.

Observations.—Brilliant green enamelled cracklin vase. The colour of this vase is very uncommon, as are likewise the regularity of reticulations formed by the cracking of the glaze.

P 196, P 197.—PAIR OF SQUARE ORIENTAL VASES.

Purchased of Mr. JOHN WEBB, at £10. 1853.

P 198.—JAPAN VASE.

Purchased of Mr. JOHN WEBB, at £10. 1853.

P 199.—ORIENTAL VASE "EGGSHELL" PORCELAIN.

Purchased of Mr. JOHN WEBB, at £10. 1853.

P 200.—EARLY ORIENTAL VASE, STONEWARE.

Purchased of Mr. JOHN WEBB, at £14. 1853.

Observation.—Purchased as a specimen of very ancient Chinese Pottery.

P 201, P 202.—PAIR OF ORIENTAL VASES.
Purchased of Mr. JOHN WEBB, at £18. 1853.

P 203.—OLD SÈVRES VASE, PÂTE TENDRE.
Purchased of Mr. JOHN WEBB, at £30 1853.
Observations.—Raised foliage; imitation of Dresden porcelain.

P 204, P 204 *a.*—EWER AND STAND, PARIAN GILT.
Purchased of MINTON & Co. Stoke, at £4 14*s.* 6*d.* 1853.

P 205.—" RAPHAEL " BOTTLE.
Purchased of MINTON & Co. Stoke, at £4 14*s.* 6*d.* 1852.
Observations.—Turquoise ground; Watteau figures, &c. in compartments.

P 206.—' HAREWOOD " BOTTLE.
Purchased of MINTON & Co. Stoke, at £1 11*s.* 6*d.* 1852.

P 207.—SÈVRES SHAPE SEAU.
Purchased of MINTON & Co., Stoke, at £1 11*s.* 6*d.* 1853.

P 208.—SÈVRES SHAPE SEAU.
Purchased of MINTON & Co. Stoke, at £1 11*s.* 6*d.* 1853.

P 209.—" HAREWOOD " BOTTLE.
Purchased of MINTON & Co. Stoke, at £3 13*s.* 6*d.* 1853.

P 210.—SÈVRES SHAPED JUG.
Purchased of MINTON & Co. Stoke, at £1 6*s.* 1853.

P 211, P 211*a.*—BOWL AND SAUCER.
Purchased of MINTON & Co. Stoke, at 14*s.* 1853.

P 212.—DESSERT PLATE.
Purchased of MINTON & Co. Stoke, at 13*s.* 1853.

P 213. P 213 *a.*—BOWL AND SAUCER.
Purchased of MINTON & Co. Stoke, at 9*s.* 1853.

P 214.—DESSERT PLATE.
Purchased of MINTON & Co. Stoke, at 8*s.* 1853.

P 215.—TEACUP AND SAUCER.
Purchased of MINTON & Co. Stoke, at 10*s.* 6*d.* 1853.

P 216.—COFFEE CUP AND SAUCER.
Purchased of MINTON & Co. Stoke, at £1 5*s.* 1853.

Pottery.

P 217.—PARIAN BOTTLE.
Purchased of MINTON & Co. Stoke, at £1 11*s.* 6*d.* 1853.

P 218, P 218 *a.*—EWER AND BASIN.
Purchased of MINTON & Co. Stoke, at 14*s.* 1853.

P 219.—ROUND SÈVRES SHAPE COMPOTIÈRE.
Purchased of MINTON & Co. Stoke, at £2 2*s.* 1853.

P 220.—COFFEE CUP.
Presented by MINTON & Co. Stoke.

P 221.—MAINTZ PORCELAIN PLATE.
Purchased at 8*s.* 1853.

P 222.—DRESDEN CUP AND SAUCER.
Purchased at 7*s.* 1853.

P 223.—COPENHAGEN CUP AND SAUCER.
Purchased at 5*s.* 1853.

P 224, P 224 *a.*—WORCESTER BASKET AND DISH. PERFORATED.
Purchased of Mr. BROWN, at 4*s.* 1852.

P 225.—OLD ELIZABETHIAN BOTTLE.
Purchased of Mr. BROWN, at 8*s.* 1852.
Observation.—" Bellarmine," or Greybeard.

P 226.—OLD ELIZABETHIAN BOTTLE.
Purchased of Mr. BROWN, at 6*s.* 1852.
Observation.—" Bellarmine," or Greybeard.

P 227.—ORIENTAL TERRA COTTA POT.
Purchased of Mr. BROWN, at 6*s.* 6*d.* 1853.

P 228.—MAJOLICA WARE PLATEAU.
Purchased in the BANDINEL COLLECTION. 1853.

P 229, P 229 *a.*—EWER AND BASIN.
Purchased of MINTON & Co., Stoke, at 5*s.* 1853.

P 230.—AN OLD DRESDEN TUREEN AND COVER.
Purchased of Mr. BROWN, with P 231, at £2. 1853.

P 231.—A DRESDEN CIRCULAR DISH.
Purchased of Mr. BROWN, with P 230, at £2. 1853.

P 232.—DISH, BERNARD DE PALISSY WARE.
Purchased in the BANDINEL COLLECTION. 1853.

P 233.—OLD BERLIN CUP AND SAUCER.
Purchased of Mr. BROWN, at 8*s*. 1853.

P 234.—OLD WORCESTER CUP AND SAUCER.
Purchased of Mr. BROWN, at 5*s*. 1853.

P 235.—AMSTERDAM CUP AND SAUCER.
Purchased of Mr. BROWN, at 7*s*. 6*d*. 1853.

P 236.—COPENHAGEN CUP AND SAUCER.
Purchased of Mr. BROWN, at 7*s*. 6*d*. 1853.

P 237.—INDIAN ENAMELLED PORCELAIN.
Purchased of Mr. BROWN, at 2*s*. 1853.

P 238.—SÈVRES SHAPE SEAU.
Purchased of MINTON & Co., Stoke at £2 8*s*. 1853.

P 239.—"REGENT" BOTTLE.
Purchased of MINTON & Co. Stoke, at 18*s*. 1853.

P 240.—OVAL VASE, ROSE DU BARRY.
Purchased of Messrs. DANIELLS, New Bond Street, at £5 5*s*. 1853.

P 241.—VASE AND COVER, ROSE DU BARRY.
Purchased of Messrs. DANIELLS, at £6 6*s*. 1853.

P 242.—CUP AND SAUCER.
Purchased of Messrs. DANIELLS, at £2 12*s*. 6*d*. 1853.

P 243.—CUP AND SAUCER.
Presented by Messrs. DANIELLS. 1853.

P 244.—CUP AND SAUCER.
Presented by Messrs. DANIELLS. 1853.
Observations.—P 243 and P 244 copies of the period of Louis XIV.; rose du Barry ground.

P 245.—A FRAME OF TRIAL COLOURS ON PORCELAIN.
Purchased of the Royal Manufactory at Sèvres, at £14 5*s*. 1853.

Pottery.

P 246.—CHELSEA PLATE.

Purchased of Mr. HALE, Broadstairs, at 12*s*. 1852.

P 247.—ORIENTAL PLATE.

Purchased of Mr. HALE, at 2*s*. 1852.

P 248.—ORIENTAL SAUCER.

Purchased of Mr. HALE, at 1*s*. 1852.

P 249.—ORIENTAL SAUCER.

Purchased of Mr. HALE, at 2*s*. 1852.

P 250.—ORIENTAL CUP AND SAUCER.

Purchased of Mr. HALE, at 6*s*. 6*d*. 1852.

P 251.—ORIENTAL CUP AND SAUCER.

Purchased of Mr. HALE, at 6*s*. 6*d*. 1852.

P 252.—ORIENTAL VASE.

Purchased of Mr. JOHN WEBB, at £8. 1852.

P 253.—ORIENTAL VASE.

Purchased of Mr. JOHN WEBB, at £8. 1852.

P 254.—CRACKLIN VASE.

Purchased of Mr. JOHN WEBB, at £6. 1852.

Observation.—The cracklin zones, or bands, are evidence of extraordinary skill in manufacture.

P 255.—CRACKLIN BOTTLE.

Purchased of Mr. JOHN WEBB, at £8. 1852.

P 256.—BLUE NEVERS PILGRIM'S BOTTLE.

Purchased of Mr. JOHN WEBB, at £9. 1852.

Observations.—Blue ground, painted with flowers and white enamel; 16th or 17th century.

P 257.—BLUE GERMAN STONEWARE JUG.

Purchased of Mr. JOHN WEBB, at £1 5*s*. 1852.

P 258.—BLUE GERMAN STONEWARE JUG.

Purchased of Mr. JOHN WEBB, at £1 5*s*. 1852.

P 259.—LARGE ORIENTAL VASE.

Purchased of Mr. JOHN WEBB, at £25. 1852.

P 260.—VENETIAN FOUNTAIN, OR WELL-HEAD, IN TERRA COTTA.

Presented by Earl GRANVILLE. 1852.

Observations.—Modelled on a reduced scale, by Angelo Giordani, from the original bronze in the court of the Ducal Palace, Venice, by Nicola de Conti, cast in 1556.

P 261.—VENETIAN FOUNTAIN, OR WELL-HEAD, IN TERRA COTTA (Companion to P 260.)

Presented by Earl GRANVILLE. 1852.

Observations.—Modelled on a reduced scale, by Angelo Giordani, from the original bronze in the court of the Ducal Palace, Venice, by Alfonso Alberghetti, cast in 1559.

P 262.—GREEN PORCELAIN VASE.

Purchased of Messrs. MINTON & Co. Stoke, at 14*s.* 1852.

P 263.—MAJOLICA PLATE.

Purchased of Mr. JOHN WEBB, at £1 10*s.* 1852.

Observation.—Subject, Orion riding on a dolphin.

P 264.—PARIAN BUTTER DISH AND STAND.

Purchased of Messrs. MINTON, Stoke, at 5*s.* 1853.

P 265.—INDIAN SHAPE JAR.

Purchased of Messrs. MINTON, at £2 5*s.* 1853.

P 266.—COFFEE CUP AND SAUCER.

Purchased of Messrs. MINTON, at £1. 1853.

P 267.—THE "LISMORE" JUG.

Purchased of Messrs. MINTON, at 7*s.* 6*d.* 1853.

P 268.—SMALL "LISMORE" JUG.

Purchased of Messrs. MINTON, at 2*s.* 1853.

Observation.—Celadon ground.

P 269.—SMALL WHITE PARIAN JUG.

Purchased of Messrs. MINTON, at 1*s.* 1852.

P 270, P 271, P 272, P 273.—TERRA COTTA VASES.

Purchased of Messrs. MINTON, at £1 4*s.* 1853.

Observation.—Turned vases, as illustrations of form, for the use of schools.

Pottery.

P 274.—MAJOLICA PLATE.

Purchased of Mr. CHAFFERS, at £1 5*s*. 1853.
Observation.—Subject uncertain; date about 1570.

P 275.—MAJOLICA PLATE.

Purchased of Mr. CHAFFERS, at £1 5*s*. 1853.
Observations.—Children with sheep in a landscape; in the manner of Domenichino or Annibale Carracci.

P 276, P 277, P 278.—MODERN ENGLISH MAJOLICA WARE.

Presented by MINTON & Co. Stoke. 1853.

P 279.—TOURNAY EWER.

Purchased of Mr. FORREST, at £3 10*s*. 1853.
Observation.—Tournay porcelain; insects and flowers in blue and gold.

P 280.—OLD ITALIAN PORCELAIN DISH.

Purchased of Mr. FORREST, at £3. 1853.

P 281.—SMALL DISH, WEDGWOOD WARE.

Purchased of Mr. FORREST. 1853.

P 282.—SMALL PLATE, WEDGWOOD WARE.

Purchased of Mr. FORREST with P 281, at 12*s*. 1853.

P 283.—OLD WORCESTER, OR BOW, BASKET AND TRAY.

Purchased of Mrs. MOORE, at £4 4*s*. 1853.

P 284.—OLD DELFT WARE BOAT.

Purchased of Mrs. MOORE, at 10*s*. 6*d*. 1853.

P 285.—OLD WEDGWOOD WARE FLOWER-POT.

Purchased of Mrs. MOORE, at £1. 1853.

P 286.—OLD DRESDEN CUP, COVER, AND TRAY.

Purchased of Mrs. MOORE, at £6 6*s*. 1853.

P 287.—OLD WEDGWOOD WARE CUP AND SAUCER.

Purchased of Mrs. MOORE, at 6*s*. 1853.

P 288, P 288*a*.—TWO PIECES OF WEDGWOOD WARE.

Purchased of Mrs. MOORE, at 7*s*. 6*d*. 1853.

P 289.—A GIRANDOLE.

Purchased of Messrs. MINTON & Co. at £12 12*s*. 1853.

P 290.—A GIRANDOLE.

Purchased of Messrs. MINTON & Co. at £4 4*s*. 1853.

Observations.—These examples are from French originals. They are both formed from the same mould, and are exhibited to illustrate the difference of price which results from the application of increased labour and higher finish.

P 291.—A DRESDEN PLATE.

Purchased of Messrs. JACOBS, at 15*s*. 1853.

P 292.—A DRESDEN PLATE.

Purchased of Messrs. JACOBS, at 15*s*. 1853.

P 293.—MAYENCE PLATE.

Purchased of Messrs. JACOBS, at 12*s*. 1853.

P 294, P 295.—OLD DELFT PLATES (?)

Purchased of Messrs. JACOBS, at £1. 1853.

P 296.—SMALL DELFT PLATE (?)

Purchased of Messrs. JACOBS, at 5*s*. 1853.

P 297.—OLD CHELSEA PLATE.

Purchased of Messrs. JACOBS, at 15*s*. 1853.

P 298.—OLD CHELSEA PLATE.

Purchased of Messrs. JACOBS, at 15*s*. 1853.

P 299.—OLD DRESDEN PLATE.

Purchased of Messrs. JACOBS, at 10*s*. 1853.

P 300.—OLD DRESDEN CUP AND SAUCER.

Purchased of Messrs. JACOBS, at £1. 1853.

P 301.—OLD DRESDEN CUP AND SAUCER.

Purchased of Messrs. JACOBS, at 7*s*. 1853.

P 302.—OLD WORCESTER CUP AND SAUCER.

Purchased of Messrs. JACOBS, at 10*s*. 1853.

P 303.—"EGG-SHELL" SAUCER, ORIENTAL PORCELAIN.

Purchased of Mr. BROWN, at 2*s*. 6*d*. 1853.

P 304.—LARGE NEAPOLITAN GLAZED STONEWARE VASE. DATED 1637.

Purchased of Mr. CHAFFERS, at £15. 1853.

Pottery.

P 305.—A GREEN GLAZED VASE, FOUR HANDLES, SICILIAN

Purchased of Mr. CHAFFERS, at £1 15*s*. 1853.

P 306.—SUPPOSED SPANISH OR MORESQUE VASE, GREEN AND YELLOW GLAZE.

Purchased of Mr. CHAFFERS, at £1 15*s*. 1853.

P 307.—EWER, BROWN AND YELLOW GLAZE, WITH RAISED ORNAMENTS, SUPPOSED SICILIAN.

Purchased of Mr. CHAFFERS, at £1 15*s*. 1853.

P 308.—GERMAN BEER MUG.

Purchased of Mr. CHAFFERS, at £2 5*s*. 1853.

Observation.—Brown glazed stoneware, with raised ornament; enamelled and gilt.

DIVISION V.—VARIOUS.

CONSISTING OF WORKS IN IVORY, HORN, AND BONE, MIXED MATERIALS, BASKET WORK, AND MARBLE.

(All Works classed under "Various" are referred to by the letter "V" before the number.)

V 1.—IVORY CARVING, REPRESENTING THE HINDOO PANTHEON.

Manufactured at Doorgah.
Purchased for £22 1*s.* at public sale. 1852.
Observations.—Purchased as being the chief specimen of Ivory Carving exhibited by the East India Company at the Exhibition of 1851. The flat sculpturesque ornament of the background forms a proper contrast to the figures in front; and, in accordance with Oriental principles, is duly subordinate to the chief object, which is the display of the Hindoo deities.

V 2, V 3, V 4.—INKSTAND, PAPER WEIGHT AND KNIFE, WHITE MARBLE INLAID WITH AGATES.

Manufactured at Agra.
Purchased for—Inkstand, £19; Paper Weight, £3; Knife, £1, at public sale. 1852.
Observation.—Specimens of Oriental Mosaic work.

V 9.—SADDLE CLOTH, BRIDLE, CRUPPER, AND ACCOUTREMENTS FOR MATCHLOCK.

Manufactured at Lahore.
Purchased at £100, from the Exhibition of 1851.
Observations.—These articles are very remarkable for the perfection with which the ornaments are distributed over the space they are employed to decorate. The border of the saddle cloth is one of the happiest compositions in the collection.

V 10.—QUIVER, AND FOUR PIECES OF MATCHLOCK ACCOUTREMENTS.

Manufactured at Jodhpore, in Rajpootana.
Purchased at £6, from the Exhibition of 1851.

V 11.—PUNKAH, OR NATIVE FAN.

Manufactured at Jodhpore, in Rajpootana.
Purchased at £5, from the Exhibition of 1851.
Observations.—Although the embroidery is rather coarsely executed, and the intention not always fully carried out, yet we may trace here the general principle that all the lines spring from a parent stem, and all the stalks flow one from the other in tangential curves. The distribution of the eight-sided flowers over the surface of the blue centre is so judiciously managed, that no two are at the same angle, and no set lines are formed in any direction.

V 12.—BASKET.

Manufactured at Singapore.
Purchased at 1*s.* from the Exhibition of 1851.

Various.

V 13, V 14, V 15, V 16.—FOUR COCOA NUT ORNAMENTS, CARVED.

Manufactured at Java.
Purchased for £1 3*s.* at public sale. 1852.

V 17.—SET OF BURMESE CHESSMEN, IVORY PAINTED AND GILT.

Purchased for £1 4*s.* at public sale. 1852.

V 18, V 19, V 20, V 21, V 22, V 23, V 24.—SEVEN COMBS.

Purchased for £2 15*s.* at public sale. 1852.
Observation.—Purchased as specimens of Eastern manufacture.

V 25, V 26.—TWO MEDALLION PORTRAITS, CARVED IN BOXWOOD.

Purchased of Mr. CHAFFERS. 1853.
Observation.—German, 16th century work.

V 27, V 28.—TWO CASTINGS, AFTERWARDS COVERED WITH ELECTRO-DEPOSIT.

Purchased at £12, from the Exhibition of 1851.
Observations.—Purchased as illustrating the uses of elastic moulds.

V 29, V 30, V 31.—THREE CASTINGS.

Purchased at £5, from the Exhibition of 1851.

V 32.—CASTING OF VIRGIN AND CHILD.

Purchased at £4, from the Exhibition of 1851.
Manufactured by HIPPOLYTE VINCENT, 14, Rue Neuve Saint François, Marais.

V 33.—CIRCULAR TABLE TOP, INLAID WITH HARD STONES.

Executed by H. BOSI, Florence, and exhibited in the Exhibition of 1851.
Purchased at £135.
Observation.—Purchased as an excellent specimen of manufacture.

V 34.—PAPER HANGINGS IN THE MEDIÆVAL STYLE.
(AFTER DESIGNS BY A. W. PUGIN, ESQ.)

Observation.—Illustrations of flat treatment and geometrical arrangements, displaying right feeling for the particular style in which they are executed.
Presented by J. G. CRACE, 14, Wigmore Street. 1852.

V 35, V 36, V 37.—PAPER HANGINGS IN VARIOUS STYLES.
Presented by TOWNSEND, PARKER, & Co., Goswell Street. 1852.

V 38.—ENGLISH MARBLE, "ETRUSCAN" VASE.
Purchased at £7. 1852.

V 39.—ENGLISH MARBLE, "ETRUSCAN" TAZZA, WITH FIGURES. Various.

Purchased at £2 17*s.* 6*d.* 1852.

V 40.—ENGLISH MARBLE, "ETRUSCAN" TAZZA, PLAIN.

Purchased at £2 15*s.* 1852.
Manufactured by J. TENNANT, 149, Strand, London.
Observation.—Purchased as specimens of the applicability of the black marble of Derbyshire to purposes of ornament.

V 41, V 42.—TWO PIECES OF ANCIENT ORNAMENTAL STAMPED LEATHER.

Purchased of Mr. JOHN WEBB, at £1 10*s.* 1852.
Observation.—Purchsed as specimens of wall decorations in that material.

V 43.—CARVED IVORY CARD RACK. CHINESE.

Purchased of Messrs. HEWETT & Co. at £4. 1852.

V 44.—CARVED IVORY SCENT CASE, CHINESE.

Purchased of Messrs. HEWETT & Co. at £2 10*s.* 1852.

V 45.—CARVED IVORY CUP.

Purchased of Messrs. HEWETT & Co. at £5. 1852.
Observation.—Purchased as specimens of Chinese ivory carving.

V. 46.—CHINESE SCREEN, CARVED IN SOAPSTONE.

Purchased of Messrs. HEWETT & Co. at £4. 1852.
Observation.—Purchased as an example of cameo treatment on a large scale.

V 47.—SCREEN INLAID WITH STONES.

Purchased of Messrs. HEWETT & Co. at £12. 1852.
Observation.—Purchased as a specimen of Chinese art in mosaic inlaying.

V 48.—A J-OO-EE, THE EMBLEM OF AMITY AND GOODWILL.

Purchased of Messrs. HEWETT & Co. at £5. 1852.

V 49.—CARVED MOTHER-O'-PEARL BOX.

Purchased of Messrs. HEWETT & Co. at £2 10*s.* 1852.
Observation.—Purchased as a specimen of Chinese manufactures.

V 50.—CUP OR TAZZA, IN ROSSO ANTICO.

Purchased of Mr. ZIMMERMANN, at £5. 1853.
Observation.—A work of the Italian Cinquecento period, probably Florentine.

V 51.—WORK BOX, IN STRAW,—RECENT WORK JAPANESE.

Purchased of Mr. DENNISTOUN, at £1 6*s.* 1854.

Various.

V 52.—CINGALESE SWORD.

Presented by Sir J. Emerson Tennent. 1853.

"The skill exhibited at the present day in producing such articles is "very inferior to that displayed in the above specimen, which belongs to "the period anterior to the conquest of the kingdom of Kandy by the "British; swords of this description, the hilts and scabbards of which "are carved by the Kandyans in horn and tortoiseshell, were given as "presents by the King of Kandy on occasions of ceremony, and they are "still worn as mourning swords by the Cingalese chiefs. Those of "modern execution are inferior in workmanship, and have lost much of "the grace and adaptation of design exhibited in this sword."—*Sir J. E. Tennent.*

Observations.—Highly interesting for its characteristic ornamentation, which, although in excess, is thoroughly subordinate to form and uses; such works are of great value in tracing the origin and history of ornaments. It is curious to observe in a work for an island in the east the great similarity to the Norman ornament of the eleventh century; both may have a common Byzantine origin.

V 53.—GOTHIC CARVED IVORY TABLET, IN FOUR COMPARTMENTS.

Purchased at the sale of Mr. Pugin's collection, at £12. 1853.

V 54.—CARVED POWDER FLASK, MOUNTED IN SILVER GILT.

Purchased of Mr. Farrer, at £30. 1853.

Observation.—German work, date about 1530.

V 55.—CARVING IN BOX WOOD, ATTRIBUTED TO KREUTZBERGER.

Purchased of Mr. Chaffers, at £2 10*s*. 1853.

Observations.—The subject of this carving is St. Martin dividing his cloak. The work dates about the beginning of the 16th century.

V 56.—BURMESE LACQUERED BOX, WITH CHASED BRONZE LOCK AND HINGE.

Purchased of Mr. Brown, at £2. 1853.

Observation.—Beautifully ornamented lock and hinge.

DIVISION VI.—WOVEN FABRICS.

(All Woven fabrics are referred to by the letter "W" before the numbers.)

See Observations by Owen Jones, Esq. (Appendix C.)

W 1.—PURPLE SARREE (A Dress worn by Women).

Manufactured at Ahmedabad.
Purchased at £25, from the Exhibition of 1851.
Observations.—Sarree, with gold flowers, distributed on a purple ground; the yellow appearing under the gold, adds greatly to its brilliancy. In the border the dark green edging round the leaves, and the dark red edging round the flowers, are of great value in defining the forms on the gold ground, and in adding to the general harmony.

W 2.—PURPLE KINKHOB (A Kumberbund or Waistband worn by Men).

Manufactured at Ahmedabad.
Purchased at £10, from the Exhibition of 1851.
Observations.—Geometrical arrangement of small panels of conventional flowers and foliage; remarkable for the general gold colour contrasting with and balancing the purple; the foliage being further heightened, and the effect increased by a few spots of red.

W 3.—GREEN KINKHOB or WAISTBAND.

Manufactured at Ahmedabad.
Purchased at £4, from the Exhibition of 1851.
Observations.—Gold diaper on green silk. A just proportion observed is in the quantity of gold to the ground; the leading lines, although of the most simple kind, are relieved by the interweaving of the ground colour, so as to destroy the stiffness which might have otherwise resulted.

W 4.—PURPLE KINKHOB or WAISTBAND.

Manufactured at Ahmedabad.
Purchased at £3 6*s.* from the Exhibition of 1851.
Observations.—Alternately plain stripes of gold on yellow, edged with gold on crimson, and stripes of foliage in gold on purple ground. The general effect is much enhanced by the yellow appearing as a diaper on the gold of the plain stripes; and the purple as a hatching on the flowers of the ornamental band, with the addition of crimson spots in small quantities.

Woven fabrics.

W 5.—GREEN BROCADED NAMAZ SUTTRUNGEE, or HINDOO PRAYER CARPET.

Manufactured at Ahmedabad.
Purchased at £12 12*s.* from the Exhibition of 1851.
Observations.—In the border may be studied graceful continuity of form and due balance of the masses; the diaper in the centre correct in scale and proportions; the spots of colour well balanced. It may again be observed, that all flowers on a gold ground are outlined by a darker tint.

W 6.—ROOMAL or HANDKERCHIEF.

Manufactured at Ahmedabad.
Purchased at £2 10*s.* from the Exhibition of 1851.
Observations.—A running floral pattern in gold on crimson silk: the due relative quantities of pattern to ground have been observed; and the harmonious effect is much increased by the ground of red silk appearing, as hatching, on the gold flowers.

W 7.—ROOMAL or HANDKERCHIEF.

Manufactured at Ahmedabad.
Purchased at £2 10*s.* from the Exhibition of 1851.
Observations.—Geometrical arrangement of flowers on stalks, in green, silver, and gold, on red silk, the red appearing through the gold ground, in hatchings; this is of great value in diminishing the quantity of gold, and adding to the general effect.

W 8.—NAMAZ SUTTRUNGEE, or PRAYER CARPET.

Manufactured at Ahmedabad.
Purchased at £11, from the Exhibition of 1851.
Observations.—Geometrical arrangement of leaves and birds in gold, on a purple ground; the ground re-appearing in skilfully arranged hatchings; the whole relieved by the silver flowers edged with red, and the red spots in the eyes of the birds, and in the centres of the small flowers; the evenness of tint produced by the skilful filling up of the ground is to be remarked.

W 9.—GOLD AND SILVER BROCADE.

Manufactured at Ahmedabad.
Purchased at £5, from the Exhibition of 1851.
Observations.—The dark edging which surrounds the leaves on the gold ground is again worthy of remark, as showing that a different treatment is required for flowers on a gold ground to those on a ground of colour, where white or light colours are employed with the same purpose of distinctness, and at the same time adding to the general harmony; the small borders in which black is introduced are valuable in reducing the general glitter of the gold, which is a little in excess.

W 10.—RED KINKHOB or WAISTBAND.

Manufactured at Ahmedabad.
Purchased at £22, from the Exhibition of 1851.
Observations.—Diaper in gold, on crimson silk. On a careless glance, the gold would appear here to be in excess; but on close inspection, the admirable way in which this defect is remedied will be seen; the ground re-appearing in a small flower, and as hatching, on the gold: we may

further see the lines of hatching reversed in each flower, so that no set lines are produced in any direction, and the red and the gold are perfectly balanced, thus the general bloom, always sought, is most successfully obtained.

W 11.—PURPLE KINKHOB or WAISTBAND.

Manufactured at Ahmedabad.
Purchased at £4 10*s.* from the Exhibition of 1851.

W 12.—GREEN SILK BROCADE (Kumberbund or Waistband).

Manufactured at Aurungabad.
Purchased at £3 10*s.* from the Exhibition of 1851.
Observations.—Flower pattern, red, yellow, and white on green ground, well distributed, and the colours nicely balanced. The white edging on the red flowers of great importance in avoiding any harsh contrast of the red on the green, and adds considerably to the general liveliness of the effect.

W 13.—PURPLE SILK BROCADE (A Kumberbund or Waistband).

Manufactured at Aurungabad.
Purchased at £4, from the Exhibition of 1851.
Observations.—The white edging round the flower, and the yellow edging round the green leaves, are valuable in softening the transition to the purple ground.

W 14.—GREEN KINKHOB, WITH GOLD FLOWERS.

Manufactured at Dholepore, in Rajpootana.
Purchased at £5, from the Exhibition of 1851.

W 15.—WHITE SILK SARREE, WITH BLUE AND RED BORDER.

Manufactured at Dholepore, in Rajpootana.
Purchased at £5, from the Exhibition of 1851.
Observations.—Remarkable for the effect produced by very simple means: by the repetition of the same small flower in the border, well balanced in form and colour. The bands of black and red, in zigzag, above and below the general border, are judicious in retaining the eye within the border, and preventing it following the diagonal lines formed by the arrangement of the small flower in the filling in.

W 16.—GREEN AND GOLD SHAWL.

Manufactured at Dholepore, in Rajpootana.
Purchased at £18, from the Exhibition of 1851.

W 17.—KINKHOB JAHLDAR, or GOLD FLOWERED TISSUE.

Manufactured at Benares.
Purchased at £32 10*s.* from the Exhibition of 1851.
Observations.—Diaper in silver, black, and red, on gold ground; selected for the elegance of the leading lines, and the just distribution and relative value of the several tints.

Woven fabrics.

W 18.—GOOLBUND GOOLANAR, or GOLD AND RED TURBAN.

Manufactured at Benares.
Purchased at £8 16*s.* from the Exhibition of 1851.

W 19.—DOPUTTA GOOLANAR ARI BEL, or RICHLY ORNAMENTED SCARF (USED BY MEN).

Manufactured at Benares.
Purchased at £50, from the Exhibition of 1851.

W 20.—PHOOLDAR PUGREE ASMANEE, or LIGHT BLUE FLOWERED TURBAN.

Manufactured at Benares.
Purchased at £7 14*s.* from the Exhibition of 1851.

W 21.—KINKHOB SOORKH, or RED KINKHOB.

Manufactured at Benares.
Purchased at £46 4*s.* from the Exhibition of 1851.
Observations.—Diagonal stripes; alternately a silver running ornament, on a gold ground outlined in black, red, green, purple, and pale blue; and an intermediate stripe, with foliage in red, purple, dark green, pale green, pale pink, and pale blue, on gold ground. The silver ornament on the gold ground is well distributed, and the patterns so arranged, that lines of colour range horizontally, while they follow in succession down the diagonal stripe; thus the tendency of the eye to run in one direction, by following the lines of the diagonal stripe, is corrected by the horizontal arrangement of the colours, and much harmony is the result.

W 22.—KINKHOB BUENGUNEE, or PURPLE KINKHOB.

Manufactured at Benares.
Purchased at £38 10*s.* from the Exhibition of 1851.
Observations.—Gold running ornament in stripes, on ground of orange red, pink and pale pink, pale green and dark green, pale blue and dark blue, on a general purple ground. The general effect is full of harmony, and it is very instructive to see how this effect is produced.—The colours of the grounds of the leaves are arranged in the following order:—

Light pink	Dark green	Dark pink	Light green
Dark blue	Light pink	Dark green	Dark pink
Dark pink	Dark blue	Light pink	Dark green
Light blue	Dark pink	Dark blue	Light pink
Orange red	Light blue	Dark pink	Dark blue
Dark green	Orange red	Light blue	Dark pink
Dark pink	Dark green	Orange red	Light blue
Dark blue	Dark pink	Dark green	Orange red
Dark pink	Dark blue	Dark pink	Dark green
Light blue	Dark pink	Dark blue	Dark pink
Orange red	Light blue	Dark pink	Dark blue
Light green	Orange red	Light blue	Dark pink
Dark pink	Light green	Orange red	Light blue
Dark green	Dark pink	Light green	Orange red
Light pink	Dark green	Dark pink	Light green

Thus we have a succession of harmonies in each direction; both horizontally, vertically, and diagonally.—The width of the ornamental stripe, compared with the plain ground, is as 14 to 6, *i.e.* each stripe is separated from the next by 3-14ths of the stripe.—*O. J.*

W 23.—KINKHOB BEYLA, or ORNAMENTAL KINKHOB.

Manufactured at Benares.
Purchased at £32, from the Exhibition of 1851.

Observations.—Selected for the harmonious arrangement of a variety of colours interwoven with gold. The principle of the continuity of the leading lines from which the flowers spring, may readily be traced. The pattern is slightly crowded by the weaving.

W 24.—ROOMAL CHARBAGH, or SQUARE HANDKERCHIEF.

Manufactured at Benares.
Purchased at £19 16*s.* from the Exhibition of 1851.

Observations.—This Scarf is divided into four parts, the several colours of the grounds in juxtaposition being well chosen; these shawls in use would probably be rolled up as head dresses, when the change in colour would add to the effect. Selected for the tasteful arrangement of the colours.

W 25.—DOPUTTA PETAMBAREE, or COLOURED SCARF (WORN BY MEN).

Manufactured at Benares.
Purchased at £52, from the Exhibition of 1851.

Observations.—Scarf, with pale blue centre and crimson border. The broad border at the ends of this scarf is made up of palmettes, and conventional representations of birds and beasts in gold; the individual forms are not very agreeable or perfect, but the general mass of gold is so well distributed that the general effect is impressive. We may here remark how, on the more delicate ground of the centre, the masses of gold are much smaller and more divided than on the stronger red of the border. The gold ornament on the red border at the sides is well arranged, and the introduction of the green fillets is of great value.

W 26.—PETHUMBUR KIRMEZ, or CRIMSON SCARF (WORN BY MEN).

Manufactured at Benares.
Purchased at £22, from the Exhibitionof 1851.
Observations.—Crimson Scarf, with border in gold; the centre, with gold birds on a crimson ground. The border very elaborate; but the massiveness of the gold well relieved by the diaper: it is worthy of remark how the transition from the rich gold border to the thinly ornamented ground, is managed by an intermediate band of gold ornaments on the red ground.

W 27.—PETHUMBUR ZURD, or YELLOW DHOTEE or LOIN CLOTH (WORN BY MEN IN MOURNING OR AT MEALS).

Manufactured at Benares.
Purchased at £16, from the Exhibition of 1851.
Observations.—Scarf, with plain yellow centre, and crimson border, with gold ornaments. The colour of the ground is well selected to balance the plain tint; the ornaments in gold on the border are graceful, and correct in drawing and composition: we may here observe the brilliant effect produced by the introduction of the green fillets; and further, the

Woven fabrics.

advantage of the gold ornament on the margin of the yellow ground, as leading the eye into the yellow, and preventing any abrupt transition from the border to the body of the scarf.

W 28.—ROOMAL ARI BEL, or CHEQUERED STRIPED HANDKERCHIEF.

Manufactured at Benares.
Purchased at £34 2*s.* from the Exhibition of 1851.
Observations.—The filling in of this Scarf is divided by three bands, red, blue, and yellow; on which are ornaments in stripes of gold, silver, and blue, on the red band; gold, silver, and red, on the blue band; and gold, silver, and red, on the yellow band; with corners and centre ornaments of silver on gold ground. The band with the blue, silver, and gold upon it is the most perfect; the other two bands harmonize imperfectly with it, and the corners and centre are quite unworthy of the rest; but the general border which surrounds the whole is in excellent taste, as is the red border with gold between the two narrow green borders with the silver and gold wave diaper, which terminates the whole.

W 29, W 30, W 31, W 32, W 33, W 34, W 35, W 36.—FOUR PIECES OF COTTON AND FOUR BAGS.

Manufactured at Assam.
Purchased for £1 16*s.* at public sale. 1852.
Observation.—Examples of the good taste and harmony of colour exhibited even in the commonest works of the Eastern nations.

W 37, W 38, W 39.—THREE PIECES OF MUSLIN, PRINTED IN GOLD.

Manufactured at Kotah, in Rajpootana.
Purchased at 10*s.* each. 1852.

W 40, W 41, W 42.—THREE PIECES OF PRINTED CHINTZ.

Manufactured at Jeypore, in Rajpootana.
Purchased at £1 1*s.* each. 1852.

W 43, W 44, W 45, W 46, W 47, W 48.—FIVE PIECES OF PRINTED CHINTZ, AND ONE PIECE OF MUSLIN.

Purchased for £5, at public sale. 1852.
Observation.—Purchased as good illustrations of colour.

W 49, W 50.—TWO PRINTED MUSLIN SCARFS.

Manufactured at Kotah, in Rajpootana.
Purchased at £1 each. 1852.

W 51.—MUSLIN SCARF PRINTED IN GOLD.

Manufactured at Kotah, in Rajpootana.
Purchased at £1. 1852.

W 52.—SILK KINKHOB, or WAISTBAND.

Manufactured at Hyderabad.
Purchased at £1. 1852.
Observations.—Selected for the geometrical arrangement of small flowers, in green and gold, on a red ground; remarkable for the perfect balance between the flowers and the ground, the small intermediate spot being just sufficient to prevent the red ground overpowering the flowers; and we may further see the value of the thin outline of greenish-yellow silk, which separates the green leaves from the red ground; thus preventing a harsh or cutting contrast.

W 53, W 54.—TWO SILK PIECES.

Manufactured at Hyderabad.
Purchased at £2 10*s.* each. 1852.
Observations.—(W 53) Stripes in gold colour and green, alternately with stripes of ornament; the green edging surrounding the yellow band useful in confining the eye to the elaborate ornamental border on either side: the harshness of the contrast well broken by the gold colour; and the red ground appearing everywhere underneath as a diaper adds greatly to the general effect. (W 54) Gold flowers on a red ground. As we have here no plain band as in the last example, but in the intermediate band, flowers on an open ground, the introduction of the green is unnecessary, distinctness being obtained without it.

W 55.—GOLD AND SILVER BROCADE.

Manufactured in the Malay Peninsula.
Purchased at £8. 1852.
Observations.—Gold ornaments on a maroon coloured silk ground. The arrangement of the border very perfect and well distributed; the diaper on the centre, with purple, white, and yellow silk on the maroon ground, heightened with gold, well balanced and effective.

W 56.—GOLD AND SILVER BROCADE.

Manufactured in the Malay Peninsula.
Purchased at £3. 1852.

W 57, W 58.—BODICE, EMBROIDERED SATIN; AND BODICE, EMBROIDERED MUSLIN.

Manufactured at Cutch.
Purchased for £1 15*s.* at public sale. 1852.

W 59.—SATIN AMBER COLOURED EMBROIDERED.

Manufactured at Cutch.
Purchased for £3 13*s.* 6*d.* at public sale. 1852.
Observation.—Selected as an excellent study for arrangement of colour in the several ornaments.

W 60, W 61, W 62.—THREE EMBROIDERED APRONS.

Manufactured at Cutch.
Purchased at £3 each. 1852.
Observation.—Selected for graceful lines, well-balanced masses, and harmonious colours.

Woven fabrics.

W 63, W 64, W 65, W 66.—FOUR EMBROIDERED SATIN DRESSES WORN BY PARSEE CHILDREN.

Purchased for—W 63, £2; W 64, £2; W 65, £1 17*s.* 6*d.* and W 66, £1 15*s.* at public sale. 1852.

Observation.—Purchased as good specimens of embroidery.

W 67, W 68.—TWO EMBROIDERED HOOKAH CARPETS.

Manufactured at Jatta, in Sindh.
Purchased at £3 each. 1852.

W 69.—EMBROIDERED TABLE COVER.

Manufactured at Jatta, in Sindh.
Purchased at £15. 1852.

W 70.—CHINA SILK SCARF.

Purchased for 18*s.*, at public sale. 1852.

W 71.—CHINA SILK SCARF, WORKED IN GOLD.

Purchased for £1, at public sale. 1852.

W 72.—CRIMSON BODINET SCARF, EMBROIDERED.

Manufactured at Delhi.
Purchased at £5. 1852.

W 73.—GOLD EMBROIDERED SCARF.

Manufactured at Delhi.
Purchased at £7 14*s.* 1852.

W 74, W 75, W 76, W 77, W 78.—FOUR CHINTZ SHAWLS and HANDKERCHIEF.

Purchased for £3 13*s.* 6*d.* at public sale. 1852.

Observations.—These articles afford suggestions from their quiet graceful simplicity. The distribution of the quantities in the forms and colours is excellent.

Mr. Redgrave, in his "Report on Design" in the Exhibition of 1851, remarks:—

"In designing for garment fabrics, it will generally be found that the simplest patterns are in the best taste. The efforts, however, both of designers and manufacturers, have been too often directed to difficulty and complication, rather than to produce the greatest effect with the least possible means. Thus we find the number of blocks used in printing any pattern, or of colours in weaving, or the number of cards required to produce a certain design, dwelt upon, rather than the excellence of the design itself, and gaudiness and ugliness are esteemed, if expensive and troublesome in production, rather than beautiful simplicity. As simplicity is one of the first constituents of beauty, it will often happen that simple patterns are far the most beautiful, and that one printing, or weaving in one colour, is in good taste, while every multiplied difficulty becomes further removed from it. It has before been said, that calling undue attention to the ornament is a great error in designing for garment fabrics: there needs, in the larger masses of the dress, a sense of what a painter calls *breadth* or repose, which is only attainable by great simplicity, by flat or diapered treatments of small forms, by uncontrasted light and dark, and delicate

tints of colour: those difficult patterns of many parts are too apt to offend against the above requirements, and to cause the figure to stare upon the ground and attract attention to itself, to the destruction of the true decoration of such fabrics."

W 79.—CASHMERE SHAWL.

Manufactured at Cashmere.

Purchased at £55, from the Exhibition of 1851.

Observations.—In this example may be studied the peculiar characteristics of design which pervade this class of shawls: the greatest variety of colours are blended together without confusion and without discord. The main conventional forms are filled in with other patterns upon them as on a ground, and the main ground itself covered in every part: but nowhere does a spot of colour appear as an accident; every leaf can be traced to a parent stem; every leaf, however small, is surrounded by an outline of an intermediate colour between it and the ground, which is one of the causes of the general quiet effect so well known as belonging to these shawls. —*Owen Jones.*

W 80.—SPECIMENS OF CASHMERE NEEDLE WORK.

Manufactured at Lahore.

Purchased for £4 2*s.* 6*d.* at public sale. 1852.

W 81, W 82, W 83, W 84.—FOUR PIECES OF FIGURED WHITE MUSLIN.

Manufactured at Dacca.

Purchased at—W 81, £5 12*s.* W 82, £5 10*s.* W 83, £5 15*s.* W 84, £7 3*s.*, from the Exhibition of 1851.

W 85, W 86, W 87, W 88, W 89.—FIGURED MUSLIN SCARFS.

Manufactured at Dacca.

Purchased at—W 85, £1 5*s.* W 86, £1 5*s.* W 87, £1 2*s.* W 88, £1 2*s.* W 89, £1 2*s.* from the Exhibition of 1851.

W 90.—FIFTY PIECES OF RIBBONS OR EDGINGS FOR SARREES.

Manufactured at Aurungabad and Ahmedabad.

Purchased at £12, from the Exhibition of 1851.

Observations.—Remarkable for the harmony of colour and beauty of the several patterns, and general applicability to their purpose, and may be contrasted with advantage with the modern practice of using for ribbons groups of flowers, which, however beautiful as copies from nature, are unsuited, when used imitatively, to decorate such fabrics.

W 91.—GOLD TISSUE WITH BEETLE-WING INSERTION.

Manufactured at Aurungabad.

Purchased at £1, from the Exhibition of 1851.

Observations.—Graceful flowing pattern in gold, on a silver ground; the leaves of green and ruby well balanced; the gold edging round the leaves adding much to the general brilliancy of effect.

Woven fabrics.

W 92.—PIECE OF SILVER TISSUE WITH BEETLE-WING INSERTION.

Purchased for £2 12*s.* 6*d.*, at public sale. 1852.

Observation.—Remarkable as showing how even tinsel may become rich and decorative by proper treatment.

W 93.—PURDAH OR SCREEN FOR AN AUDIENCE HALL, WORKED IN SILK.

Manufactured at Mooltan.

Purchased at £25, from the Exhibition of 1851.

Observations.—In this example the white edging round the blue, and the yellow edging round the green, is of great service; the black also introduced on the blue, and in the centre, flowers, being of great importance to the general effect.

W 94.—LARGE PRINTED FLOOR COVER.

Manufactured at Ahmedabad.

Purchased at £5 10*s.* from the Exhibition of 1851.

Observations.—Selected as an example of a quiet, inoffensive treatment of ornament in a cheap and common material. The general forms, though not particularly graceful, are yet well distributed, and the whole when seen together are not inharmonious; the importance of the outline to the several forms and ornaments can here be well studied. The introduction of the black is very useful in harmonizing the various low toned colours employed, whilst the white flowers spread over it relieve it from dulness. The border in brown, with a dark outline, well drawn and massed.

W 95.—SILK CARPET.

Manufactured at Cashmere.

Purchased at £30 9*s.* from the Exhibition of 1851.

Observations.—The present is an illustration of quiet richness; the harmony of the colours is excellent. Upon the subject of carpets, Mr. Redgrave, in his "Report on Design" in the Exhibition of 1851, remarks:—

"A most careful examination has confirmed a strong feeling as to the great superiority of the designs of Indian and Turkish carpets, both in the arrangement and general tone and harmony of the colours, and the flat treatment and geometrical distribution of form. The Turkish carpets are generally designed with a *flat* border of flowers of the natural size, and with a centre of larger forms conventionalized, in some cases even to the extent of obscuring the forms,—a fault to be avoided. The colours are negative shades of a medium, or half-tint, as to light and dark, tending rather to dark, with scarcely any contrast, and therefore a little sombre in character. Three hues predominate and largely pervade the surface, namely, green, red, and blue; these are not pure, but negative, so that the general effect is cool, yet rich and full in colour. The colours, instead of cutting upon each other, are mostly bordered with black, the blue has a slight tendency to purple, and a few orange spots enhance and enliven the effect. The distribution of colour in these fabrics is far simpler than in those from India, which last have sometimes a tendency to foxiness, from a larger admission of warm neutrals, as brown and brown purple; they also admit of a much greater variety of colours than the Turkish. The colour of the Indian carpets, however, is so evenly distributed, and each tint so well balanced with its complementary and harmonizing hue, that the general effect is rich and agreeable; the hues all tend to a dark middle tint in scale, and white and yellow are sparingly introduced to define the geometrical arrangement of the forms, such arrangement being the sound basis of all Eastern ornament. The illustration given in fig. 1, plate 1 (see W 97), is from an Indian rug, and

will illustrate the various principles and the tone of colour contended for. A large silken carpet and a smaller one, (the present specimen,) exhibited by the HONOURABLE THE EAST INDIA COMPANY, are fine examples of the skill and taste which are evidently traditional in the Indian races." Woven fabrics.

W 96.—LARGE WOOL RUG.

Manufactured at Ellore.
Purchased at £9 9*s.* from the Exhibition of 1851.
Observation.—See W 95.

W 97.—LARGE WOOL RUG.

Purchased at £5. from the Exhibition of 1851.
Observation.—See W 95.

W 98.—LARGE WOOL RUG.

Purchased at £4 15*s.* from the Exhibition of 1851.
Observation.—See W 95.

W 99.—RUG, SILK AND COTTON PILE.

Manufactured at Madras.
Purchased at £5 5*s.* from the Exhibition of 1851.
Observation.—See W 95.

W 100.—WHITE TUNISIAN BERNOOS.

Purchased at £5, from the Exhibition of 1851.

W 101.—WHITE TUNISIAN DRESS.

Purchased at £4, from the Exhibition of 1851.

W 102.—BLUE AND WHITE SCARF.

Purchased at £1 10*s.* from the Exhibition of 1851.

W 103.—BLUE AND YELLOW HANDKERCHIEF.

Purchased at 10*s.* from the Exhibition of 1851.

W 104.—LARGE COLOURED WRAPPER.

Purchased at £5, from the Exhibition of 1851.

W 105.—LARGE GREY WRAPPER.

Purchased at £5, from the Exhibition of 1851.

W 106, W 107, W 108.—THREE PIECES OF CARPET.

Purchased at £1 2*s.* from the Exhibition of 1851.
Observation.—These articles have been selected as useful for the Student in arranging draperies, and also as exhibiting the good taste and true principles which are found even in the humblest works of the Arab tribes.

W 109.—EMBROIDERED SILK SCARF.

Purchased at £12, from the Exhibition of 1851.

W 110.—EMBROIDERED SILK SCARF.

Purchased at £6, from the Exhibition of 1851.

W 111.—SILK SCARF EMBROIDERED WITH GOLD.

Purchased at £10, from the Exhibition of 1851.

W 112.—SILK SCARF EMBROIDERED WITH GOLD.

Purchased at £10, from the Exhibition of 1851.

Woven fabrics.

W 113.—SILK SCARF EMBROIDERED WITH GOLD.

Purchased at £7, from the Exhibition of 1851.

W 114.—SILK SCARF EMBROIDERED WITH GOLD.

Manufactured in Tunis.

Purchased at £6, from the Exhibition of 1851.

Observations.—Remarkable as good illustrations of the use of gold; also for the forms of ornamentation, well adapted in their lines and elongations for the working in the loom; good distribution of form and general harmony of colour.

W 115.—CARPET FOR HALLS OR STAIRS.

Manufactured in Turkey.

Purchased at £10 10*s.* from the Exhibition of 1851.

Observations.—Remarkable for the harmonious combination of colours, and happy arrangement of conventional forms, best exhibiting the treatment proper for carpets, which, serving as a back-ground for furniture, however rich, should never be obtrusive: illustrating also the true principles of flat ornament for carpet designs.

W 116.—EMBROIDERED TOWEL.

Manufactured in Turkey.

Purchased at £10, from the Exhibition of 1851.

W 117.—CHAIR COVER.

Manufactured in Turkey.

Purchased at £3 13*s.* 6*d.* from the Exhibition of 1851.

Observation.—Well distributed diaper.

W 118.—EMBROIDERED SHAWL.

Manufactured in Turkey.

Purchased at £3 10*s.* from the Exhibition of 1851.

Observation.—Selected as a specimen of ornament by hand embroidery, and of ornament woven in the loom.

W 119.—EMBROIDERED SCARF.

Manufactured in Turkey.

Purchased at £3, from the Exhibition of 1851.

Observation.—Example of Turkish embroidery rather inclining to European treatment.

W 120.—SHAWL.

Manufactured by Duché Ainé et Cie. 1, Rue des Petits Pères, Paris.

Purchased at £60, from the Exhibition of 1851.

Observation.—This Shawl is said to be the most perfect specimen of shawl weaving as yet produced; there are 110 threads to the "centimetre" in the weft, and 210 in the warp. It is arranged on the principle of the Cashmere shawls.

W 121, W 122.—AXMINSTER CARPET, OF TURKISH DESIGN; AND MASULIPATAM STAIR CARPET.

Manufactured by WATSON, BELL, and Co. 35 and 36, Old Bond Street, London.

Material.—Woollen Yarn, and Linen.

Purchased at £34 13*s.* and £1 10*s.* 4*d.* 1851.

Peculiarities of Manufacture.—"The Axminster Carpet affords facility "for the change of colours or design, inasmuch as the threads are worked "with the fingers and tied through the back, so as to form a solid fabric; "the quality is varied according to the materials used, and the fineness "of the stitch employed. The Masulipatam Stair Carpet is made pre- "cisely upon the same principle as the Axminster carpets, but much finer "and closer in the stitch. During the Great Exhibition, public attention "was directed to this particular kind of carpets, in respect of the harmony "of their colouring and their adaptation for general purposes. As re- "gards price, they are cheaper than the Axminster. By the employment "of native agency, which has been secured by the importers, the greatest "facility is rendered for procuring a constant supply, of any size, to special "order; a change also can be effected in the colouring, so that they may "be adapted to any kind of decorations."—*Watson, Bell, and Co.*

Observations.—Purchased as examples of carpeting deigsned on the true Oriental principle of a flat ground, relieved by harmoniously coloured enrichments; without any attempt at false shadows or imitations of relief.

W 123.—KIDDERMINSTER CARPET.

Purchased at 4*s.* 6*d.* from J. G. CRACE. 1851.

Observation.—Selected as an example of the flat treatment of ornament, well distributed.

W 124, W 125, W 126.—THREE PIECES OF OLD VENETIAN EMBROIDERY.

Purchased for the Schools of Design. 1847.

W 127.—BROCADED SILK VELVET ON GOLD GROUND.

Purchased of Mr. JOHN WEBB, at £1 10*s.* 1852.

W 128.—CRIMSON AND WHITE SILK VELVET.

Purchased of Mr. JOHN WEBB, at 10*s.* as a specimen of manufacture. 1852.

W 129.—FRENCH CARPET.

Purchased of Messrs. JACKSON and GRAHAM, at £30. 1852.

Woven fabrics.

OBSERVATIONS ON LACE.

By Octavius Hudson.

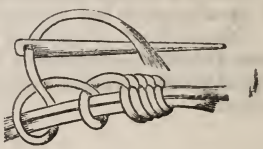
Lace may be divided into two distinct classes, "Guipure," which is worked with the needle, and "Pillow-lace," worked with bobbins on the cushion.

I. Guipure is the most ancient lace. The varieties of this kind of lace are called by the names of Rose-point, Venetian-point, Portuguese-point, Maltese-point, Point d'Alençon, and Brussels-point; with the exception of the ground of Brussels-point, (which is made on the pillow with bobbins), these are all produced by different stitches of the needle.

Each of the above varieties is characteristic, and may readily be distinguished from bobbin laces by observing that they are all constructed throughout by variations of the two stitches, as shown on the following wood cuts.

Fig. 1.

Fig. 2.



II. Bobbin, Cushion, or Pillow Lace, is said to have been invented in Saxony by Barbara Uttman, about the year 1560.

The varieties of pillow lace are called by the names of Spanish, Grounded Spanish, Saxony Brussels, Flemish Brussels, Mechlin, Valenciennes, Dutch, Lisle, Chantilly, Blonde, Honiton, and Buckinghamshire. These two last varieties are English laces.

Pillow Lace is distinguished from Guipure by the weaving, twisting, or plaiting of the threads. The figure in most of the varieties is made by "clothing" (fig. 3); the ground or mesh by plaiting (fig. 4); or, in other varieties, by twisting the threads (fig. 5).

Fig. 3.

Fig. 4.

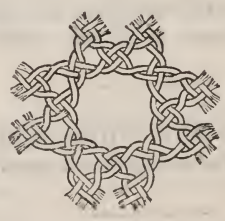
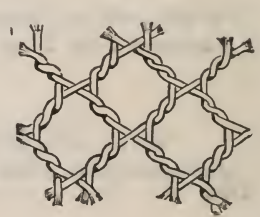


Fig. 5.



These, with variations, constitute the characteristics of "Pillow Lace," and distinguish it from "Guipure."

Besides the above two varieties, lace is now being largely manufactured by machinery.

I. Point à L'Aiguille, or Needle-work Lace.

W 129 *a*.—ITALIAN LACE SAMPLER.

Lent for study by Mr. Hudson.

Observations.—This is the oldest kind of lace known. It is worked on coarse linen by drawing out the threads and working between with the

stitch given at fig. 1. The linen threads are worked over with the stitch at fig. 2., and from this method of working it is always of a geometrical design. Woven fabrics.

W 129 *b*.—ITALIAN LACE.

Purchased of Miss DAVIES, at £1.
Observations.—Date about 1590.

W 129 *c*.—ITALIAN LACE.

Purchased of Miss DAVIES, at 15*s*.

W 129 *d*.—ITALIAN LACE.

Purchased of Miss DAVIES, at 15*s*.

W 129 *e*.—ITALIAN LACE.

Purchased of Miss DAVIES, at 12*s*. 6*d*.

W 129 *f*.—ITALIAN LACE.

Purchased of Miss DAVIES, at 4*s*.

W 129 *g*.—ITALIAN LACE.

Purchased of Miss DAVIES, at 5*s*.

W 129 *h*.—GREEK OR ITALIAN LACE.

Purchased of Miss CLARKE, at 11*s*. 4*d*.

W 132.—OLD POINT BRUSSELS LACE.

Presented by Mrs. HENRY BYNG. 1852.

W 133.—PORTUGUESE POINT IN PROGRESS ON THE PARCHMENT.

Lent for study by Mr. HUDSON.
Observations.—This parchment is at least 200 years old, and shows the method of working Guipure point lace. The design is traced upon the parchment in ink, and then pricked for the purpose of attaching an outline composed of two threads, which form the foundation of the lace. It must be observed that this outline is not carried through the parchment, but only tacked down upon it. When the lace is finished the tacking is carefully cut through, and the lace is then free from the parchment.

To form the cloth-work of the leaf, a stitch of three threads is taken from side to side of the leaf and worked over with a single thread; a second stitch of three threads is taken parallel to the first, and worked over as before. This is repeated until the outline is filled in. This stitch is given, greatly enlarged, in fig. 1.

To form the fibre and pearling, a stitch of two threads is taken from outline to outline, and worked over in "button-hole stitch." (fig. 2.)

W 134.—PORTUGUESE POINT.

Purchased of Mrs. FOREMAN, at 10*s*. 1853.

Woven fabrics.

W 135.—GUIPURE POINT.

Purchased of Mrs. FOREMAN, at £2. 1853.

Observations.—Called "Rose-point." The stitches are the same as before described. The raised parts are formed by a number of threads over-worked.

W 135 *a.*—ROSE POINT.

Purchased of Miss CLARKE, at £1.

W 135 *b.*—ROSE POINT.

Purchased of Miss CLARKE, at £3.

W 135 *c.*—VENETIAN LACE.

Purchased of Miss CLARKE, at £1.

W 135 *d.*—VENETIAN LACE, CALLED "FLAT VENETIAN."

Purchased of Miss CLARKE, at £3 3*s.*

Observations.—A beautiful specimen of Venetian-point, approaching in character to Point d'Alençon.

W 136.—MALTESE LACE.

Purchased of Mrs. FOREMAN, at £1 10*s.* 1853.

W 137. MALTESE LACE.

Purchased of Mrs. FOREMAN, at 8*s.* 1853.

W 138.—POINT D'ALENCON.

Purchased of Mrs. FOREMAN, at £1 5*s.* 1853.

Observations.—The manufacture of Point de France, or Point d'Alençon, was introduced into France by Colbert, in the reign of Louis XIV. (about 1660). It is made with the needle, and the same stitches are employed as in old Potuguese lace and modern Brussels-point. Fig. 6 shows the stitch for the ground or mesh; fig. 7 the clothing stitch. The outlines of the flowers are worked with the overcast stitch.

Fig. 6.

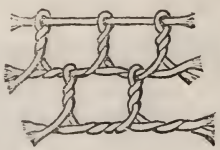


Fig. 7.

W 139.—POINT D'ALENCON.

Purchased of Mrs. FOREMAN, at 15*s.* 1853.

Observation.—See observations to W 138.

Fig. 8.

W 140.—POINT A L'AIGUILLE, or BRUSSELS POINT.

Purchased of GROUCOCK & Co., at £1 13*s.* 1853.

Observations.—Modern Brussels-point. The stitches are the same as in ancient Guipure, but not worked so close. Fig. 7 and fig. 8 show the stitches, greatly enlarged.

W 141.—BRUSSELS POINT.

Purchased of Mrs. FOREMAN, at £1 10*s*. 1853.

Observations.—In this lace the net or ground is made on the pillow; the figure worked with the needle; before the introduction of machine net, net grounds were worked on the pillow, in widths of from one to four inches, and afterwards joined.

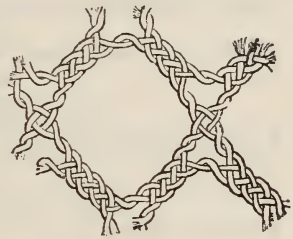
II. BOBBIN, CUSHION, OR PILLOW LACE.

W 141 *a*.—ITALIAN PLAITED LACE.

Purchased of Miss CLARKE, at 12*s*.

Observations.—Although this lace closely resembles that worked on linen with the needle, W 129 *a*. to *h*. and W 136, 137, by close examination it will be perceived the threads are plaited. This kind of lace is commonly found with lace similar to that called "Dutch lace," attached to Guipure, or needle work lace, from Corfu; it is the earliest form of pillow lace.

Fig. 9.



W 142.—SPANISH LACE.

Purchased of Mrs. FOREMAN, at £2. 1853.

Observations.—Made with bobbins on a pillow; fig. 3 shows the stitch called "clothing," used in the figure of the lace. Spanish lace is sometimes made with a ground of two threads plaited, fig. 9.

W 142 *a*.—SPANISH OR ITALIAN PILLOW LACE.

Purchased of Miss CLARKE, at £3 2*s*. 6*d*.

Observations.—The pattern is worked with clothing stitch, fig. 3, and the mesh ground with the plait at fig. 9.

W 143.—DUTCH LACE.

Purchased of Mrs. FOREMAN, at 15*s*. 1853.

Observations.—A coarse description of lace similar to Spanish or Valenciennes; the figure is worked in "clothing stitch," the ground plaited.

W 144.—DUTCH LACE.

Purchased of Mrs. FOREMAN, at 7*s*. 1853.

W 145.—DUTCH LACE.

Purchased of Mrs. FOREMAN, at 3*s*. 6*d*. 1853.

W 146.—VALENCIENNES.

Purchased of Mrs. FOREMAN, at 5*s*. 1853.

Observations.—The character of Valenciennes is flat without "pearling" or "tracing thread," as in Brussels or Mechlin; it is sometimes made with a ground of two threads plaited; the pattern is worked in the net with "clothing stitch."

Woven fabrics.

W 147.—MECHLIN LACE.

Purchased of Mrs. FOREMAN, at 8*s*. 1853.

Observations.—The distinguishing mark of Mechlin lace is an outline tracing thread, describing the pattern, which is worked with clothing stitch. The ground or mesh is plaited.

W 148.—BRUSSELS PILLOW LACE, or FLEMISH BRUSSELS.

Purchased of Mrs. FOREMAN, at 12*s*. 1853.

Observations.—Called Grounded Brussels. The characteristic mark of Brussels is, the raised edge formed by the ground of the figure.

W 148 *a*.—BRUSSELS PILLOW LACE.

Purchased of Miss DAVIES, at £4.

Observations.—This lace is frequently called Point d'Angleterre, it being the lace introduced into England, and now called by the name of Honiton, from its manufacture being chiefly in the neighbourhood of that place.

W 148 *b*.—BRUSSELS PILLOW LACE, or POINT D'ANGLETERRE.

Purchased of Miss CLARKE, at £1.

W 149.—FLEMISH BRUSSELS.

Purchased of Mrs. FOREMAN, at 15*s*. 1853.

W 150.—SAXONY BRUSSELS.

Purchased of Mr. COHEN, at 3*s*. 6*d*. 1853.

W 151.—LISLE LACE.

Purchased of Mrs. FOREMAN, at 6*s*. 1853.

Observation.—The same in character as Buckinghamshire lace.

W 152.—HONITON LACE.

Purchased of GROUCOCK & Co. at £1 10*s*. 1853.

Observations.—This lace is similar in character to Brussels; it is supposed to have been first made in England about the reign of Elizabeth. Honiton was formerly made with a ground worked in narrow widths and afterwards joined.

W 153, W 154.—TWO SPECIMENS OF MODERN HONITON LACE.

Worked and presented by E. DARVALL and Co. 1852.

Peculiarities of Manufacture.—"The lace trade must have been for a "long time a staple manufacture here, and I apprehend was made on "pillows with bobbins as at present; it is termed by old writers 'the Bone "Lace:' and Fosbrooke, the author of the 'Antiquities of England,' says, "'The bone lace is thread lace and certainly not a modern manufacture, "and it is called bone lace from the bobbins with which it is worked "being made of bone.' In confirmation of Mr. Fosbrooke's opinion as "to the antiquity and importance of the lace trade I find that in the latter "end of the reign of Edward IV. (1482), and the first year of Richard III. "(1484), Acts of Parliament were passed prohibiting the importation of "foreign laces into this country. Miss Strickland, in the 'Lives of the

" Queens of England,' mentions that Margaret of Anjou, the warlike wife " of Henry VI., who reigned from 1443 to 1460, was assiduous in trying " to turn the attention of the people of England to commerce and manu- " factures, especially those of woollen and silk. I date the increase and " improvement of the manufactures from the immigration of the Protes- " tants from the Low Countries at the time of the persecutions there by the " Duke of Alva, the Governor under Philip II. of Spain, about the year " 1560, and of the French Protestants at a later period after the revocation " of the Edict of Nantz by Louis XIV. in the year 1685, who carried " their riches and their manufacturing industry into England and other " lands. Previous to the immigration from the Low Countries I apprehend " the manufacture of lace in England was from silk or coarse thread, but " that the Flanders men brought over the finer threads which were spun " there from their flax, and thus the laces of England rivalled those of " Meclin, of Valenciennes, and Brussels. It must have flourished in " Honiton about the sixteenth century, as James Rodge, who died in the " year 1617 (fifteenth year of the reign of James I.), and whose tomb is " in our churchyard, is called there a bone lace seller; he must have " been a man of substance who had grown rich in his business, as he is " recorded to have given 100*l.* to the poor of Honiton."—*E. Darvall and Co.*

APPENDIX,

CONTAINING

A. Formation of the Museum - - page 87

B. Principles of Ornamental Art - - - - 89

C. Indian Examples - - - - 94

D. Principles of Decorative Art (Owen Jones) - 96

E. Principles of Science and Art (Professor Forbes) 98

F. Extracts from Sir Gardiner Wilkinson - - 99

APPENDIX.

APPENDIX A.

REPORT of the COMMITTEE appointed by the Board of Trade for the Disposal of the Parliamentary Grant of 5,000*l.* for the Purchase of Articles from the Exhibition of 1851. Report on the Formation of the Museum.

THE formation of a Museum of Manufactures of a high order of excellence in Design, or of rare skill in Art Workmanship, had long been considered desirable, as well for the use of Schools of Ornamental Art as for the improvement of the public taste in Design; and the Great Exhibition of 1851, affording a favourable opportunity for obtaining suitable specimens, the Board of Trade requested a Committee, consisting of Mr. Pugin, Mr. Owen Jones, Mr. Redgrave, R.A., and Mr. Cole, C.B., to recommend articles for purchase, and subsequently to prepare a Catalogue, which should set forth the prices of the various articles, and the reasons for purchase, together with any other particulars it might be desirable to know in the use and study of the Collection.

2. The funds which the Treasury allowed for this purpose were limited to £5,000, of which £4,470 16*s.* 5*d.* have been expended in the following proportions:—

	£	s.	d.
Articles exhibited on the Foreign Side of the Exhibition	2,075	9	0
Articles exhibited on the British Side of the Exhibition	893	17	11
Articles exhibited by the East India Company -	1,501	9	6
	£4,470	16	5

3. Apportioning this amount to large groups of Manufactures, the expenditure in each will be as follows; the prices of foreign articles being exclusive of Customs dues, &c.:—

	£	s.	d.
Woven Fabrics - - - -	1,080	0	4
Metal Works - - - -	1,426	15	6
Enamels - - - - -	844	12	0
Ceramic Manufactures - - - -	348	6	7
Wood Carvings and Furniture - - -	771	2	0

4. As a first principle in making the selections, the Committee felt it to be their duty to discard any predilections they might have for particular *styles* of ornament, and to choose whatever appeared especially meritorious or useful, if it came within the limits of the means at their disposal, without reference to the style of ornament which had been adopted. The Collection accordingly possesses specimens of many European and several Asiatic styles. Yet each specimen has been selected for its merits in exemplifying some right principle of construction or of ornament, or some feature of workmanship to which it appeared desirable that the attention of our Students and Manufacturers should be directed.

5. Most of the examples, indeed, in the opinion of the Committee, have mixed character. Some, like most of those from the East, illustrate

Report on the Formation of the Museum.

correct principles of ornament, but are of rude workmanship; whilst others, chiefly European specimens, show superior skill in workmanship, but are often defective in the principles of their design. Thus, the Paris shawl, by Duché Ainé (W 120), was rewarded by the Jurors as a triumph of manufacture, but its direct imitations of natural objects appear to the Committee to be of very inferior design to the ruder scarfs of Tunis, or the Kinkhobs of Ahmedabad.

6. An attempt has been made in the Catalogue to indicate the more salient points of merit and defect in most of the articles, as far as space would permit. This of necessity has been done imperfectly, but we look forward to many opportunities occurring when the features of the several purchases may be fully and systematically explained.

7. Notwithstanding the indifference to principles of Ornamental Art which is too prevalent in the present age—and even the variety of style and character in the works in this Collection afford proof of such indifference—there are signs that the existence of laws and principles in Ornamental Art, as in every branch of human science, is beginning to be recognized. Indeed, without a recognition of them, we feel that Schools of Art can make no progress. Collections of Art will, we think, be most instrumental in helping to form a general belief in true principles.* (*See* Appendix B.) It is by means of such Collections that we may hope to create a band of practical artists, competent to teach the principles of Ornamental Art; and to prove by their own works the soundness of their teaching.

8. In forming this Collection, the Committee looked to its becoming the nucleus of a Museum of Manufactures, which may have its connexions throughout the whole country, and help to make our Schools of Art as practical in their working as those of France and Germany.

9. Already, with the desire to enable Manufacturers and Students who may be prevented from consulting the Collection, to participate in the advantages of it, the Board of Trade has authorized the preparation of Coloured Lithographs of some of the Examples to illustrate the Catalogue; and this decision has led to the formation of a Class of Female Students for practising the art of Chromolithography; who, whilst thus aiding the production of a useful work, are practically acquiring the knowledge of an art peculiarly suitable to them, and for which there is an increasing public demand.

HENRY COLE.
OWEN JONES.
RICHARD REDGRAVE.

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* "The *principles* of ornament developed in Greek art and in that of the Middle Ages are, so far as they go, true and determinate principles, the results of long experience, which nothing but ignorance can lead us to undervalue, and which we must learn before we can add to them or give them a wide range."—DYCE, *Lecture on Ornament.*

17*th May* 1852.

APPENDIX B.

Extracts illustrating the Principles of Ornamental Art.

Geometry the basis of ornament.

Geometry, not necessary as a principle of Fine Art, is essentially required as the basis of ornament; thus the grouping and arrangement of art is picturesque and dis-symmetrical, and consists rather of unequal quantities, except in some of the works of the early artists, which had an ornamental source. Ornament, on the contrary, has a geometrical distribution, and is subject to symmetry and correspondence of parts; and it may be truly said that it is confounding these provinces, and a departure from this true foundation on the part of the ornamentist, that has caused so much bad ornament in various manufactures, and in none more than in the textile fabrics. . . .

Construction must be always regarded.

The primary consideration of construction is so necessary to pure design, that it almost follows that whenever style and ornament are debased, construction will be found to have been first disregarded; and that those styles which are considered the purest, and the best periods of those styles, are just those wherein constructive utility has been rightly understood and most thoroughly attended to. . . .

Ornament subordinate to construction.

The constructive forms should not be obscured by the ornament, but rather brought out and expressed thereby; nor should all the members of construction be equally ornamented, but only such parts as friezes, pilasters, capitals, pillars, or panels; in fact, simplicity is herein the safest guide to beauty, and enrichment overdone destroys itself. Ornament, indeed, should be like condiment to our food, used only to give piquancy and relish, for as it would be a sickening thing to live on sauces, so over-decorated furniture soon disgusts even those who at first most admired it. It would not be difficult, were it not improper, to point out works of the greatest pretension and the most costly workmanship, which are completely spoilt by this fault. Cabinets entirely covered with carving, the very stiles and rails being as decorated as the panels and pilasters, until the work resembles a pudding all plums. Metal chandeliers, with leaves and flowers in as great profusion as in actual nature. Papier maché hidden under a surface of pearl and gold. So extremely prevalent, indeed, is this error, that it may be said to be the ruling vice of the Exhibition. It should be remembered that contrast is one of the first causes of pleasure, and that *repose* is one of the most valued excellences in art; thus surrounding plainness serves as the background to the ornament,—it is as the setting to the gem, the foil that increases the beauty of the jewel; and the good artist is as much shown by sparing his labour as the bad one by over-enrichment.

It results from this rule that ornament should arise out of construction; the work abstractedly should be framed, wrought, or constructed, and then decorated; not that it is meant that the ornament should be *applied* to the object, but (as in wood, for instance) carved from it; thus the leg formed for support, the pilaster or column for bearing, may be lightened and enriched by cutting away or removing from the block or slab, not by adding to or glueing on. In his natural state man is a true workman in this respect, and works on just principles, perhaps without knowing it. The New Zealander, or the South Sea Islander, *forms* his war-club or his paddle of the shape best adapted for use, and then carves out or cuts away the surface to ornament it. The Swiss peasant, or the shepherd of our own hills, does the same as he tends his flocks. The same will be found the case in the Eastern or Indian specimens of such works to be seen in the Exhibition, as is particularly exemplified in some choicely carved sandal-wood boxes exhibited in the Indian department. Here the natural and the refined taste agree, for the best wood-carved ornament of the renaissance is on this principle, low in relief, seldom projecting beyond the surface of the pilaster, or the framing of the panel. In this respect the French furniture as a whole is advantageously contrasted with ours, there is less of that imitative

treatment, those bulky bunches of flowers and fruits, which project in such graceless abundance from a large number of the British productions. This arises partly from their far greater knowledge, as well as from their better appreciation of the laws of ornamental treatment and arrangement. . .

Judicious use of materials.

Another subject requiring attention from the designer is the best and most judicious use of the materials from which the works are to be manufactured. Allusion has before been made to errors arising from the adaptation of the ornament of one material to another, but besides avoiding this fault, there is the proper consideration of the material in itself, in order to employ it to the best advantage for its display, and to produce the fullest effect of which it is capable; and this will be found equally necessary whether the works are to be of stone, wood, metal, glass, or any other material.

Thus, for instance, in wood-carving care should be taken not only to have the relief so managed as to guard the work as much as possible from accidental injury, but a proper understanding should be sought of the best application of the forms of the ornament to the direction of the grain when it is open or free, and the works should be framed with a view to this consideration; moreover, ornamental carving should not be applied to wood of strongly marked, party coloured grain, but that which is homogeneous in colour should be selected for the purpose, in order that the form of the ornament may as little as possible be interfered with, by being mixed up with the forms and colours of the grain. It is curious how much costly and skilful labour has been thrown away from inattention to such minor considerations as these. Again, in metal work a right understanding of the material will suggest, among other things, the proper treatment of the surface; this is a matter of the greatest importance to the general effect of metal. A due distribution of burnish and mat, of gilding and plain, or of the various kinds of surface tooling, or frosted work, is of the greatest consequence, not to save labour—though this may result from it—but to give richness without gaudiness, and to enhance the beauty of certain parts by contrast with others. When the whole surface is burnished indiscriminately, as is seen in many works, the result is a glitter which renders form undistinguishable; when the whole surface is mat, the peculiar quality of metal seems lost from the want of burnish. . . .

Furniture.

The furniture of a man's house had need to be well designed, well constructed, and judiciously ornamented, seeing that it is constantly under his hand and his eye, and defects overlooked at first, or disregarded for some showy excellence, grow into great grievances, when, having become an offence, they day by day continue to annoy. Here at least the strictest utility should be the first thought, and, as simplicity rarely offends, that ornament which is most simple in its style will be likely to give the most lasting satisfaction. Yet on looking over the various articles of cabinet furniture exhibited, how seldom has this consideration been attended to! The ornament of such works on the English side consists largely of *imitative* carving; bunches of fruit, flowers, game, and utensils of various kinds in swags and festoons of the most massive size and the boldest impost, attached indiscriminately, without any significance, to bedsteads, sideboards, bookcases, pier-glasses, &c., very rarely carved from the constructive members of the work itself, but merely applied as so much putty-work or papier-maché might be. The laws of ornament are as perfectly set at defiance as the laws of use and convenience. Many of these works, instead of being used or useful, would require a rail round to keep off the household. A sideboard, for instance, with garlands of imitative flowers projecting so far from the slab as to require a "long arm" to reach over it, and liable to be chipped and broken with the removal of every dish; and cabinets and bookcases so bristling with walnut-wood flowers and oak-wood leaves as to put use out of the question. Now, besides that such treatments are not ornament, they are not beautiful, and only enter into competition with stamped leather and gutta-percha. This *holly bush* style, which would render walking in the room as dangerous to ladies as walking in a wood, may show difficulties overcome, which, however, had better never have been attempted, but is quite out of place in any work intended to be put to use, and yet we find even bedsteads bristling with such carving. There is great reason to doubt if this merely imitative carving is ever just in principle when applied ornamentally to furniture, although the masterly chisel of Grinling Gibbons has raised it into great favour

in this country. Natural objects are rendered into ornament by subordinating the details to the general idea; the endeavour ought to be to seize the simplest expression of a thing rather than to imitate it. Let any one examine floral or foliated ornament produced in metal by electrotyping the natural object, whereby every venation and striation of the plant is reproduced, and compare it with a well and simply modelled treatment, where only the general features of the form are given and all the minutest details purposely omitted, and if this latter has been done with a true sense of the characteristics of the plant, the meanness and littleness of the one mode will be perfectly evident, compared with the larger manner of the other. . . .

Principles of the ornamentist.

The true ornamentist would seem to be one who seeks out the *principles* on which the bygone artists worked, and the rules by which they arrived at excellence, and discarding mere imitation and reproduction of details, endeavours by the application of new ideas and new matter on *principles* which he believes to be sound, or which time and the assent of other minds has approved to be fundamental, to attain originality through fitness and truth.

Differences between the ornamentist and the artist.

However, in the highest range of his art, the ornamentist may be merged in the artist, there is a distinct difference in the principles of the two arts, a difference which becomes more apparent as the ornamentist descends from labours of such high requirement to those more strictly within his own province. Art has its childhood in a careful imitation of nature, and grows into an abstract imitation or generalization of nature's highest beauties and rarest excellences—still, however, imitatively rendered—and nature, thus selected, becomes the vehicle for impressing men with the thoughts, the passions, and the feelings which fill the imaginative mind of the artist. The generalized imitation of nature is the language in which these imaginative abstractions are embodied and expressed, and this whether the artist be sculptor or painter; the landscape painter even proceeds on the same principles, and endeavours, by a selected *imitation*, to reproduce the aspects of nature in harmony with certain feelings which fill his mind, and which he wishes to impress on the mind of others. In its lower phases art relies more and more on imitation, seeking to give pleasure only by the reproduction of beautiful objects or beautiful combinations, until in its lowest development art, if it can be so called, rests contented with mere *imitation*.

In considering the scope of the *ornamentist*, it will be evident that in his highest aims he is assimilated to the *artist*, so that it becomes extremely difficult, nay impossible, to separate them, or draw any line of distinction between the one and the other. Thus the beautiful shield which embodies the description given by Homer of that of Achilles, designed by Flaxman, or that skilful specimen of *repoussé* art, the shield by Antoine Vechté, are at one and the same time works of art and works of ornament. From this high range the occupation of the ornamentist descends by imperceptible degrees, not as in the case of the artist through the more and more close *imitation* of nature, but by selecting from her whatever is beautiful and graceful, irrespective of her individual embodiment of these qualities, and adapting them to give pleasure separately and apart even from any wish to recal the objects themselves from which he has sought or obtained them; his effort is to give the most characteristic embodiment of those natural objects (viewed in relation to some peculiar quality, form, or colour, or some particular adaptation required) rather than to imitate; indeed, he departs more and more from *imitation* as he diverges from the path of the artist to occupy his own separate province as an ornamentist. These are truths to be continually borne in mind, as they constitute the only cure for that false style of ornament so largely pervading the manufactures of the day, and already so frequently alluded to under the name of *naturalism*, consisting of the mere *imitative* rendering of natural forms—as ornaments.—Redgrave, *on Design.*

The artist, it has been observed, has for his drift the representation of beauty as it appears in its natural subject; the ornamentist, the application of beauty to a new subject. To the former, therefore, artistical imitation is an essential requisite, since he works by it, and by it alone: it is, in short, his language. To the latter it is *not an essential* but only an useful acquirement. The reason of this is obvious: the painter deals solely with the apparent forms of objects;

and it is by giving us true pictures of the apparent form that he suggests the reality. The ornamentist, on the other hand, in his use of nature sometimes selects the apparent form, sometimes the reality; but in either case the forms or colours which he has abstracted assume a positive and real character, and if he avails himself of artistic effects, it is more for the sake of gaining variety and force than for identity and truth of mere resemblance. In a few words, the ornamentist refers to nature for the purpose of learning the contrivances by which she has adorned her works, that he may be enabled to apply the same forms and modes of beauty to man's handicraft; and this purpose necessarily leads him, as it were, to anatomise her works and resolve them into elements, rather than to view them in the aggregate with the eye of an artist; and to deal with minute particulars of form and colour more as they really are than as they appear modified by visual laws. As he does not aim at that fictitious resemblance of nature which it is the purpose of fine art to effect, but, so far as he goes, at the identical repetition of natural forms and colours in some new material and for some new purpose, it is obvious that the power of representing objects in the form of diagrams is to him far more necessary and valuable than that of imitating them with all their effects of light and shade, of surface or of material, as an artist does.

Limit to naturalism.

It is quite certain that there is a limit to naturalism in ornament, while there is no limit in the opposite direction; let us consider, then, whether the prevailing confusion of ideas and utter want of principle in our ornamentation are not due to neglect of my primary rule, that the art of ornamenting consists in the application of natural modes of decoration, *not in applying pictures* or sculptures of natural objects to our fabrics. If you ask me why Oriental ornamentation is so agreeable and natural, though it consists of little that resembles natural objects, I reply at once, it is because Oriental fabrics are ornamented in the same way as natural objects are. The forms employed are natural and beautiful forms; the colours are arranged and contrasted and modified as we find them in nature. The lines are such as we find in almost every other flower or object that meet us, and therefore always pleasing. The object of the ornamentist is *not to make mere copies of natural objects*, and to paint pictures or carve images of them on the furniture and appliances of life. His purpose is to adorn the contrivances of mechanical and architectural skill by the application of those principles of decoration, and of those forms and modes of beauty, which nature herself has employed in adorning the structure of the world. Ornamental design is, in fact, a kind of practical science, which, like other kinds, investigates the phenomena of nature for the purpose of applying natural principles and results to some new end.

Oriental fabrics.

No mere copies of natural objects.

A landscape with figures is in itself an agreeable object, and may, as we know, be employed ornamentally with considerable effect. But would it form an appropriate decoration for a floor or pavement, if executed, say, in mosaic? Obviously not. It is plain that, in the case of a floor or pavement (and the same rule applies to carpets, floor-cloths, and other coverings of floors) the primary idea to be conveyed is that of uniform flatness and solidity. . .

The power of imitating objects artistically is not adequate to the ends which the ornamentist contemplates. Representations of natural objects, such as flowers or animals, are not ornaments in any other sense than works of painting or sculpture may be said to be so. The application of such representations to walls or articles of furniture, it is true, has often been made, and is daily made, for ornamental purposes, and constitutes a species of ornamental art; but it is only one among a thousand others in which artistic imitation is inadmissible. The artist and the ornamentist may choose out of caprice, as in *the case of arabesques, to unite* their two arts; but the arts are not the less essentially distinct, nor, as a general rule, the less incompatible in practice. The very name grotesque, applied to that kind of art by the painters of the middle ages, because the ancient specimens of it were mostly discovered in grottoes or ruins, is used by us to express anything very absurd or ridiculous; and in truth, since it is a matter of fact that arabesque painting or sculpture have always been the offspring of artists, they ought rather to be looked upon as a kind of beautiful nonsense than as a species of art to be reasoned about.—DYCE's *Lecture on Ornament.*

Extracts from the Evidence of J. R. HERBERT, ESQ., R.A., *given before the Select Committee of the House of Commons.*

Mr. H. T. Hope.—I think I understood you to say, that the public taste had by no means arrived at such a point as that they could discriminate between a good and a bad design?—I do not think they can; and I do not think the manufacturers can. . . . . Public taste.

If a man makes a design for a flat surface, he is sure to make it fit for anything else rather than a flat surface; if he makes a design for a rug, he destroys the surface by putting a heavy ornament at each corner, or in the centre, and some flowers, or fruits, or shells, on the rug; so that instead of walking upon a flat surface, you appear to be putting your foot upon hard things, or upon fruits. Principles.

Mr. B. Wall.—Do you think the world of art generally would be of your opinion with regard to the observations, that one part of a rug ought to have no pattern at all upon it?—I believe the world of art would go against me upon that point; I believe there are a few men who have been educated in this country within the last 25 years, and who are the first men in the profession, who would go with me; but the great mass would go against me. I think a rug should be a diaper. I may point to that wall as an illustration.

Chairman.—You would call a design a bad design, if being for a flat surface, it gave you a notion of going up and down or of walking over uneven ground?—Yes; it is not a fit design.

Mr. B. Wall.—What you have said with reference to a rug would apply to a carpet, that there should be no stumbling block in your way, but that the surface should be uniformly even, and that there should be no pattern upon it?—I believe that there should be a pattern upon it, and I think that was perfectly understood by the Byzantine artists; they very rarely, if ever, broke the surface, and if they did it was only in small passages of flat colour not shaded.

APPENDIX C.

Observations on the Indian Examples by O. Jones.

Observations on the Collection of Indian Examples. By Owen Jones, Esq.

In examining the Collection of Articles purchased from "The Great Exhibition of 1851," for the purposes of the "Department of Practical Art," the attention of the Student and inquiring Visitor is more particularly directed to the "Indian portion," the most important, both from the variety and beauty of the articles themselves, and as furnishing most valuable hints for arriving at a true knowledge of those principles which should regulate the employment both of Ornament and Colour in the Decorative Arts.*

They are the works of a people who are still as faithful to their art as to the religion, habits, and modes of thought which inspired it: whilst those objects in the Collection which are of European workmanship exhibit only the disordered state of art at which we have now arrived; we have no guiding principles in design, and still less of unity in its application.

A mere glance at the European portion of the Collection will show, that the objects are reproductions of the most varied extinct styles, more or less slavishly copied; that what is true in principle in them arises rather from their adherence to the models from which they have been copied, or by which they have been inspired, than from the result of true feeling in the artist's mind; who would otherwise not so often in the same work have mixed up the true and the false.

In the Indian Collection, we find no struggle after an effect; every ornament arises quietly and naturally from the object decorated, inspired by some true feeling, or embellishing some real want.

The same guiding principle, the same evidence of thought and feeling in the artist, is everywhere present, in the embroidered and woven garment tissues, as in the humblest earthen vase.

There are here no carpets worked with flowers whereon the feet would fear to tread, no furniture the hand would fear to grasp, no superfluous and useless ornament which a caprice has added and which an accident might remove.

The patterns of their shawls, garments, carpets, are harmonious and effective from the proper distribution of form and colour, and do not require to be heightened in effect by strong and positive oppositions.

We have here no artificial shadows, no highly wrought imitations of natural flowers, with their light and shade, struggling to stand out from the surfaces on which they are worked, but conventional representations founded upon them, sufficiently suggestive to convey the intended image to the mind without destroying the unity of the object they are employed to decorate.

With them the construction is decorated; decoration is never, as with us, purposely constructed.

With them beauty of form is produced by lines growing out one from the other in gradual undulations; there are no excrescences; nothing could be removed and leave the design equally good or better.

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* "In the fabrics of India, the correct principle already laid down, namely, that patterns and colours should diversify plain surfaces without destroying or disturbing the impression of flatness, is as carefully observed as it was in the Middle Ages, when the decoration of walls, pavements, and carpets was brought to such perfection by the Arabs. But it is not only the observance of this principle which distinguishes the Indian stuffs in the Exhibition; they are remarkable for the rich invention shown in the patterns, in which the beauty, distinctness, and variety of the forms, and the harmonious blending of severe colours, called forth the admiration of all true judges of art What a lesson such designs afford to manufacturers, even in those nations of Europe which have made the greatest progress in industry!"—Waagen.

Observations on the Indian Examples by O. Jones.

Their general forms are first cared for; these are subdivided and ornamented by general lines, the interstices are then filled in with ornament, which is again subdivided, and enriched for closer inspection.

In their conventional foliage, in all cases we find the forms flowing out from a parent stem so as to cover the space to be filled, with the most exquisite skill; we are never offended, as in modern works, by the random introduction of ornament, the existence of which cannot be accounted for; every flower, however distant, can be traced to its branch and root.

In the management of colour, again, the Indians, in common with most Eastern nations, are very perfect; we see here the most brilliant colours harmonized as by a natural instinct: it is difficult to find a discord; the relative values of the colours of ground and surfaces are most admirably felt.

When gold ornaments are used on a coloured ground, where gold is used in large masses, there the ground is darkest; when the gold is used more thinly, there the ground is lighter and more delicate.

When a gold ornament alone is used on a coloured ground, the colour of the ground is carried into it, by ornaments of hatchings worked in the ground colour on the gold itself; of this the student will observe many examples.

When ornaments in a colour are on a ground of a contrasting colour, the ornament is separated from the ground by an edging of lighter colour, to prevent all harshness of contrast.

When, on the contrary, ornaments in a colour are on a gold ground, the ornaments are separated from the gold ground by an edging of a darker colour, to prevent the gold ground overpowering the ornament.

In other cases, where varieties of colour are used on a coloured ground, a general outline of gold, of silver, or white or yellow silk, separates the ornament from the ground, giving a general tone throughout; in their carpets and low-toned combinations of colour, a black general outline is used for this purpose.

Their object appears to be (in their woven fabrics especially) that each ornament should be softly, not harshly, defined; that coloured objects, viewed at a distance, should present a neutralized bloom; that each step nearer should exhibit fresh beauties—a close inspection the means whereby these effects are produced.

In the preceding list an attempt has been made to show, as far as the limits of a catalogue will allow, how each article in the collection is in accordance with or departs from these general principles, and others more particularly expressed. In conclusion, let the Student bear in mind that these objects have been gathered together for his instruction, and that he might by their contemplation obtain a *knowledge of principles* which have pervaded all the perfect efforts of artists in all times, and which we may now presume to be discovered truths, and are therefore not wisely to be rejected; let him, on the other hand, *carefully avoid any attempt to copy or reproduce them*; that which most faithfully represents the wants, the sentiments, and faculties of one people, is inadequate to express those of another people under totally different conditions.

The principles belong to us, not so the results; it is taking the end for the means; if this collection should lead only to the reproduction of an Indian style in this country, it would be a most flagrant evil.

The temporary exhibition of the Indian and other Eastern Collections in "The Great Exhibition of 1851," was a boon to all those European artists who had an opportunity of studying them; and let us trust that the foresight of the Government, which has secured to us a portion of those collections as permanent objects of study, will lead to still higher results.

May 1852. OWEN JONES.

APPENDIX D.

General principles.

PRINCIPLES of DECORATIVE ART, discussed in a series of Lectures, by OWEN JONES, Esq.

1. The decorative arts arise from, and should properly be attendant upon, architecture.

2. Architecture is the material expression of the wants, the faculties, and the sentiments of the age in which it is created.

Style in architecture is the peculiar form that expression takes under the influence of climate and materials at command.

3. As architecture, so all works of the decorative arts; should possess fitness, proportion, harmony, the result of all which is repose.

4. Construction should be decorated. Decoration should never be purposely constructed.

That which is beautiful is true; that which is true must be beautiful.

On general form.

5. Beauty of form is produced by lines growing out one from the other in gradual undulations: there are no excrescences; nothing could be removed and leave the design equally good or better.

Decoration of the surface.

6. The general forms being first cared for; these should be subdivided and ornamented by general lines; the interstices may then be filled in with ornament, which may again be subdivided and enriched for closer inspection.

On proportion.

7. As in every perfect work of architecture a true proportion will be found to reign between all the members which compose it, so throughout the decorative arts every assemblage of forms should be arranged on certain definite proportions; the whole and each particular member should be a multiple of some simple unit.

On harmony and contrast.

8. Harmony of form consists in the proper balancing, and contrast of, the straight, the angular, and the curved.

Distribution. Radiation. Continuity.

9. In surface decoration all lines should flow out of a parent stem. Every ornament, however distant, should be traced to its branch and root.

10. All junctions of curved lines with curved, or of curved with straight should be tangential to each other.

On the conventionality of natural forms.

11. Flowers or other natural objects should not be used as ornament, but conventional representations founded upon them sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate.

The Laws which govern the employment of Colour illustrated by the Woven Fabrics of the Collection.

On colour generally.

12. Colour is used to assist in the developement of form, and to distinguish objects or parts of objects one from another.

13. Colour is used to assist light and shade, helping the undulations of form by the proper distribution of the several colours.

14. These objects are best attained by the use of the primary colours on small surfaces and in small quantities, balanced and supported by the secondary and tertiary colours on the larger masses.

15. The primary colours should be used on the upper portions of objects, the secondary and tertiary on the lower.

(Field's Chromatic Equivalents.)

16. The primaries of equal intensities will harmonise or neutralise each other, in the proportions of 3 yellow, 5 red, and 8 blue,—integrally as 16. The secondaries in the proportions of 8 orange, 13 purple, 11 green,—integrally as 32. The tertiaries, citrine (compound of orange and green), 19; russet (orange and purple), 21; olive (green and purple), 24;—integrally as 64. On the proportions by which harmony in colouring is produced.

It follows that,—

Each secondary being a compound of two primaries is neutralised by the remaining primary in the same proportions,—thus, 8 of orange by 8 of blue, 11 of green by 5 of red, 13 of purple by 3 of yellow.

Each tertiary being a binary compound of two secondaries, is neutralised by the remaining secondary—as 24 of olive by 8 of orange, 21 of russet by 11 of green, 19 of citrine by 13 of purple.

17. The above supposes the colours to be used in their prismatic intensities, but each colour has a variety of *tones* when mixed with white, or of *shades* when mixed with grey or black. On the contrasts and harmonious equivalents of tones, shades, and hues.

When a full colour is contrasted with another of a lower tone, the volume of the latter must be proportionally increased.

18. Each colour has a variety of *hues*, obtained by admixture with other colours, in addition to white, grey, or black: thus we have of yellow, orange-yellow on the one side, and lemon-yellow on the other; so of red,—scarlet-red, and crimson-red; and of each every variety of *tone* and *shade*.

When a primary tinged with another primary is contrasted with a secondary, the secondary must have a hue of the third primary.

19. In using the primary colours on moulded surfaces, we should place blue, which retires, on the concave surfaces; yellow, which advances, on the convex; and red, the intermediate colour, on the undersides; separating the colours bywhite on the vertical planes. On the positions the several colours should occupy.

When the proportions required by proposition 16 cannot be obtained, we may procure the balance by a change in the colours themselves; thus, if the surfaces to be coloured should give too much yellow, we should make the red more crimson and the blue more purple,—*i.e.* we should take the yellow out of them; so if the surfaces should give too much blue, we should make the yellow more orange and the red more scarlet.

20. The various colours should be so blended that the objects coloured, when viewed at a distance, should present a neutralised bloom.

21. No composition can ever be perfect in which any one of the three primary colours is wanting, either in its natural state or in combination.

22. When two tones of the same colour are juxtaposed, the light colour will appear lighter, and the dark colour darker. On the law of simultaneous contrasts of colours, derived from Mons. Chevreul.

23. When two different colours are juxtaposed they receive a double modification,—first, as to their tone (the light colour appearing lighter and the dark colour appearing darker); secondly, as to their hue, each will become tinged with the complementary colour of the other.

24. Colours on white grounds appear darker; on black grounds, lighter.

25. Black grounds suffer when opposed to colours which give a luminous complementary. On the means of increasing the harmonious effects of juxtaposed colours.

26. When ornaments in a colour are on a ground of a contrasting colour, the ornament should be separated from the ground by an edging of lighter colour,—as a red flower on a green groud should have an edging of lighter red.

27. When ornaments in a colour are on a gold ground, the ornaments should be separated from the ground by an edging of a darker colour. Observations derived from a consideration of oriental practice.

28. Gold ornaments on any coloured ground should be outlined with black.

29. Ornaments of any colour may be separated from grounds of any other colour by edgings of white, gold, or black.

30. Ornaments in any colour, or in gold, may be used on white or black grounds, without outline or edging.

31. In "self-tints," tones, or shades of the same colour, a light tint on a dark ground may be used without outline; but a dark ornament on a light ground requires to be outlined with a still darker tint.

APPENDIX E.

Principles of Science and Art, being the conclusion of Professor Forbes's Lecture on Animal Forms.

I have endeavoured to make the knowledge acquired in my profession as a naturalist, gathered in paths and byways trodden only by the votaries of science, useful to you who are occupied with the delightful study of design. We seem to be working in different directions; we are really only pursuing by different methods the same pleasant and ennobling task. Art lies in nature like honey in a flower. The artist in every grade, and the naturalist of every denomination, are the bees who gather that honey for wholesome and delicious food. What, after all, are the harmonies and consistent laws, and admirable types, that are the chief aim of the naturalist to discover but the laws of the art that is in nature? Art is the expression to human sense of the beautiful in nature. The Creator, of whom that beautiful is the thought, never works except in perfect truth. The laws of beauty that can be elicited from the study of His works must ever constitute the legitimate code for the artist. It is not through the *mere imitation of God's productions that we can hope to benefit and elevate art labour*. No, it is by the understanding of them that we can do so. And in order to understand, we must first learn through science. Thus it is that science becomes the hand-maid, even as she is the sister of art. To learn is a laborious and life-long process, unless we are aided by being taught. Schools like this great and wisely-aimed institution, make the way short, and bring home the benefits that result from sound knowledge and training to a generation which otherwise must have lost time searching in the dark.

One word more. Let me recall to your recollection the principle with which I started—that fitness of construction and adaptation to purpose are distinct elements in the animal frame from ornamentation; that decoration, though often united with and subserving the purposes of the part or body decorated, is beauty superadded to use. Thus works the Divinity. The man must be rash indeed, obtuse and unrefined, who does not infer the worthiness and nobleness of the origin and pursuit of decorative art.

APPENDIX F.

Extracts from Sir Gardiner Wilkinson.

"For their devices the Egyptians frequently selected objects which were favourites with them, as the lobes and other flowers, and these, as well as various animals or their heads, were adopted to form a cornice, particularly in their houses and tombs, or monuments, fancy articles of furniture and of dress. In this they committed an error, which the Greeks, with a finer perception of taste and adaptability, rightly avoided. These refined people knew that in architecture conventional devices had a much more pleasing effect than objects merely copied from nature; for, besides the incongruity of an actual representation of flowers to compose mouldings and other decorative parts of architecture, the *imperfect* imitation in an *unsuitable* material has a bad effect. To represent figures on buildings in their proper and dignified places belongs to sculpture, which then exercises its talent in the way eminently suited to it, and it is the province of art to imitate nature both in sculpture and painting. But neither the works of the sculptor should be degraded by being made merely decorative, nor should decorative design attempt to pass beyond its own sphere. The latter remark applies equally to embroidery and household furniture; even tapestry goes out of its own province when it invades that of painting; and our worsted work mistakes its capabilities when it represents men and other natural objects in staircase outlines, and transfers them from their proper place,—a picture to its conventional squares.

The Greeks preferred taking the sentiment of natural objects to making a direct copy of them when intended for ornament, and it is evident that their elegant honeysuckle moulding would lose all its beauty if it were converted into a close representation of the real flower and its leaf-bud. There is a pleasure in the variety arising from harmonious combination applied to ornament which would never be obtained to the same extent by the mere imitation of natural objects, and the custom of depending solely on the latter is the result of poverty of invention, and the refuge of a mind deficient in talent and taste. Such was their perception of beauty that the Greeks at once saw it wherever it was to be found; and they presented the *sentiment* of it to the eye; thus relieving the spectator from the commonplace inquiry about the exact representation of an object; generally too in a position where it would have no right to be found. They did the same in copying from "the barbarian"; and, when they perceived in any of his devices the germ of the beautiful, they adopted or adapted it, making it, with a small modification, what it was capable of being; and, when thus remodelled, it became their own.

And well might we in modern times imitate their example, instead of striving to make what is merely *new*, and thinking more of originality than excellence. It would be no discredit if we knew how to borrow and improve like the Greeks; and when we can do this we may hope to have an object of taste recommended to us, not because it is the "*newest*," but because it is the "*best*," and to cease to be guided by fashion in our selection.

We have abundant proofs of the length of time tha the same devices and the same subjects for decorative purposes continued to be used by the Greeks. They remained favourites because the were elegant; and

many of the fancy ornaments, in trinkets and furniture, continued the same also among the Egyptians for ages; who, at the same time, did not reject any novelty if worthy of adoption, and they even admitted many alterations, unknown to their ancestors, in the architecture of the temple and the tomb. But neither they, nor the Greeks, committed the error of preferring any work of taste because it was new, or not of native growth; and we, who in England too often refuse the honour due to a "prophet in his own country," would do ourselves more credit by showing a full appreciation of the exquisite designs of a Flaxman, than by seeking some far inferior production of a foreign hand. To combine, like the Greeks, excellence in sculpture with decorative taste, is the highest merit, and those who possess them both will know how to combine them for architectural purposes; but many people, and above all the Arabs, have shown how decorative art may be fully effective, even without the assistance of its more exalted companion. Who indeed can look at the endless variety and exquisite beauty of Saracenic ornaments without appreciating them? And the harmony produced by those combinations affords the same gratification to the eye that music does to the ear. * * * We are now making a laudable effort to disseminate taste among the whole community; the Great Exhibition of 1851 has, among other good effects, made people think a little more for themselves, and a revival of architecture, as well as of mediæval ornament, has directed the eye to better models than those of Georgian mines. And as we have no prescribed rules like those of the Egyptians, and no Louis XIV. and XV. splendid monstrosities, to give us preconceived notions in favour of the utter decomposition of an outline, there is no reason and no excuse for taste not flourishing, and not pervading even those least alive to it.

But it is not by mere patronage of the great that art and taste are to be made to flourish in a country; all must be made sensible of the charm and the effect they produce, and the feeling for them must become general. Encouragement may be advantageously given, and their progress may be greatly advanced by such praiseworthy assistance; but for a people to attain to excellence in them, the masses, and particularly the middle classes, must learn how to appreciate what is good, and how to discountenance the bad. It was the general taste in Greece that made the arts flourish,—they were intelligible to all; and many a column or other portion of a public edifice, was raised at the combined expense of several poor subscribers. It is an error to suppose that the religion of Greece had peculiarly the tendency to encourage the fine arts. Christian story abounds in noble subjects, with many feelings of a far more exalted kind than those portrayed by the Greeks: and historical compositions are not confined to any people, nor to any age. To make art and taste flourish and endure they must be generally encouraged; and it is not to the grandees of any country, who condescendingly permit their names to appear at the head of a list of patrons, that these must trust; and to obtain any good result the judgment of the public must be cultivated. It is vain for any artists or artisans to excel in painting, sculpture, or ornamental art, if the taste of the country is deficient, and if busts or portraits are more prized than fine statues or good historical compositions; and how often, when good works are produced in decorative art, is the talented inventor obliged to discontinue them because he finds no encouragement! He "must live," and he is therefore compelled to satisfy the demand of the purchasers by making something more consonant with their bad taste.

It is, therefore, with great satisfaction that we now look forward to the effect of the School of Design, and the well-directed energies of those who have such important objects in view; and when taste becomes general we shall cease to have committees sanctioning what is bad. Indeed it might always be better to submit the selection of works of art to a single individual of sound judgment, who should be, and feel that he was, *responsible*,

than to leave it to the doubtful decision of a number—some indifferent, some who never attend, some put there for their name alone, none individually responsible, and many glad to shift the blame or the trouble upon some very active member, who, often being the most busy and tiresome in the inverse ratio of his talents, gets his own way in opposition to l assuming and more capable men.

Another great impediment to the extension of taste is the notion that beauty of design is only to be sought in expensive ornamental objects, and those connected with the arts, but so long as it is confined to them and not introduced into all the ordinary utensils of common life, it will be possessed by few, and will be a sort of exotic plant. Beauty of form and proportion, exquisite detail and high finish, are found in the vases and commonest objects among the Greeks; they were afterwards prized by the Romans, and looked upon as rarities by them as by modern collectors; but among those who originated them they were appreciated by all. "Arts of production" must not be independent of the arts of design, they must go together; and as the commonest lamp, strainer, or other things used for ordinary purposes, were beautiful in Greece, so must they be with those who strive to arrive at similar refinement. It is not by making what is elegant dear to the purchaser that art and taste will flourish; this is an impediment, not an encouragement to them; and until the beautiful is within the reach of all, and appreciated by all, it is vain to hope for excellence in any country.

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